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'Bouquets To The Living'

BG Gave Much To Dance Biz

DOWN BEAT

VOL. 18—No. 1

CHICAGO, JANUARY 12, 1951

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Beneke, Haynes Split: Tex Loses Miller Name, Book

Hollywood—Earl Vollmer, manager of the Hollywood Palladium, where Tex Beneke was slated to play his first major location date (opening Dec. 19) since his split with Don Haynes, was unperturbed by the incident. His comment:

"Strictly a scrap between Beneke and Haynes and no concern of mine. We have contracted for \$4,000 worth of billboard advertising carrying the line 'Music in the Miller Mood.' No legal action has been taken to stop us from using it, and we couldn't change it now if we wanted to."

Split between Beneke and Haynes, who functioned as manager of the Beneke band and as "half owner" (there is no such thing as legal ownership of a dance band), will be watched with interest because of the unusual aspects of the relationship. Situation was outlined for *Down Beat* by Haynes, who flew back here from New York, where he conferred with attorney David MacKay, as follows:

Haynes' Statement

"After Glenn Miller was presumed lost (on a cross-channel flight during the war), I was entrusted with the original library by Mrs. Miller and empowered by her to carry on the Glenn Miller band. Mrs. Miller received a share of the earnings and a trust fund was set up for the two children. We hired Tex at a salary to front the band. Later he was taken in and given a half-interest in the earnings, plus his salary. (Reportedly around \$600 a week.)

"All I can say is that somebody has put some big ideas in his head. He seems to think he can get along on his own with no help from those who gave him his start. I wish him luck. I have no hard feelings."

Haynes said he was taking legal action to prevent Beneke from using the Glenn Miller name in any publicity concerning the band and that he had taken possession of 48 arrangements that comprise the original Glenn Miller library.

Amicable, Says Tex

Beneke told *Down Beat* that the split with Haynes was amicable and that he has no intentions of using Miller's name any longer in connection with the band.

"It's true we're no longer using the Miller arrangements," he said, "but we are going to have our arranging staff write scores for the band on some of the tunes that were our biggest hits."

Mrs. Miller, who lives in San Gabriel, a Los Angeles suburban community, was not available for comment.

Rosemary Clooney OK After Operation

New York—Rosemary Clooney has been released from Madison hospital after a three-week lay-off following an operation, and is back on *Songs for Sale* and the Robert Q. Lewis show. She was also set for a guest shot on Vaughn Monroe's Christmas show over CBS.

During Rosemary's absence both her 5-year-old sister Gale and her 19-year-old sister Bettie subbed for her on the Robert Q. show.

Kirby Sextet Reunited For N.Y. Concert

New York—John Kirby's original sextet, or at least five-sixths of it, was reunited here for a Carnegie hall concert on Dec. 22, angled by Harlem businessman Norman McKnight.

Charlie Shavers, former Kirby trumpet who recently had been using his ex-boss as a sideman on recent dates, was set for the concert, along with clarinetist Buster Bailey and alto Russell Procope, the latter taking advantage of the Ellington band's short Christmas vacation.

With Billy Kyle filling the piano spot, the only absent member of the group that made swing history in the late 1930s was the late O'Neil Spencer, replaced by Big Sid Catlett.

Also set for the concert were Juanita Hall of *South Pacific*, Wilbur de Paris with a Dixieland band, and the Orioles.

802 Reelects Blue Ticket

New York—The Local 802 election Dec. 7 resulted in a decisive victory for the Blue ticket. Practically all the familiar figures were reelected to the major offices, including president Sam Suber as well as Charles Iucci, Jack Stein, and Jack Downey.

The Unity ticket scored a couple of victories, electing Kalman Fleisig to the trial board, where Blue's Louis Grupp was defeated, and Max Aarons to the executive board. One of the few surprises was the defeat of Herman (Tubby) Tivin, of the executive board.

Gillespie With Woodwinds, Etc., Plays Symphony Sid Concert

New York—Dizzy Gillespie's "new sound," featuring woodwinds, strings, trombones, and rhythm, was set for its first public appearance here in Symphony Sid's third annual Christmas jazz concert, scheduled for the night of Dec. 25.

The Johnny Richards arrangements, recorded by Diz for Discovery, were to be played by an orchestra under Ralph Burns, Richards himself being unable to come east for the occasion. A Charlie Parker session with strings was also expected to be featured, with some of the same musicians participating.

Diz, highly enthused by the first reactions to the records, hopes to

Changes In 'Beat' Staff

Chicago—Leonard Feather, music critic and writer, becomes New York correspondent for *Down Beat* with this issue. In addition to covering the Broadway beat for this paper, Leonard will continue his activity with



Leonard Feather

Mercer records, his promotion work for Duke Ellington's coming Metropolitan opera house concert, and his regular blindfold test feature in *Metronome*.

Also beginning with the next issue, all popular record reviews will be written by a three-person panel consisting of Jack Tracy, Pat Harris, and George Hoefer, all of the Chicago staff. Michael Levin will concentrate on classical and symphonic platters, will continue to write columns and special features for the *Beat*.

A new and complete television department has been added to *Down Beat* this issue, with music news in the TV field collected and written by Ria Antoinette Niccoli of New York.

take out a similar unit on a concert tour within the next couple of months.

DeVol Tops Gray's Palladium Record

Hollywood—Frank DeVol's recently-organized dance band, which made its debut at the Palladium, outdrew Jerry Gray, who held the previous record for this year, by several hundred admissions during the band's first week.

In his first week DeVol rang up 16,661. Gray's mark, also set during his first week, and until now the highest set in several years, was 16,351.

By JOHN S. WILSON

(Ed. Note: Benny Goodman is the ninth jazzman to be profiled in *Down Beat's* "Bouquets to the Living" series.)

New York—Benny Goodman is the guy who has made it in almost every way in which it can be made. He has covered the field of music from stem to stern and hit the top, or very close to it, in every phase into which he has chosen to poke his clarinet. The Chicago kid, who could hold his own with mature jazz masters when he was still in short pants, went on to give the dance band business its biggest jolt since Art Hickman and Paul Whiteman popularized the modern type of dance accompaniment.

And he also sold the general public on the merits of small combos, successfully pioneered the use of mixed bands, and is now accepted as a virtuoso in the long-hair field despite his jazz and pop music background.

He Got Across

The one thing which will always be most closely associated with Goodman is the word "swing." This is another way of saying that he got across to that vast majority of the public which listens to music with only half an ear, some suggestion of the jazz idiom and, in doing this, broadened the base for jazz acceptance more than any other instrumentalist or leader before his time or since.

The mere fact that he pushed something which had already existed for some time to such faddistic heights of popularity that a new name had to be coined for it, is some indication of the forceful impact of the band he led. No other term in jazz or pop music is as closely linked with a single individual.

Now in semi-retirement as a band leader, Benny at 41 has become an elder statesman among leaders. Like Bernard Baruch, he mixes faith with a brass tacks outlook. Despite the relatively low estate to which bands have fallen in recent years, he feels sure that there will be a resurgence. It will not be done by gimmicks or hullabaloo publicity, he thinks. The thing that will bring back bands, he says, will be bands which play good music intelligently.

Don't Love Playing

The prime reason that this is not being done right now, according to Benny, is that kids don't play for the love of it any more.

"This new attitude started during the war," Benny says. "Band leaders were doing so well that parents gave their kids a horn and said, 'Never mind learning how to play it. Go be a leader.' Nowadays a kid doesn't say he wants to be the greatest instrumentalist on whatever he plays. He just wants to be a leader."

The band that will really rekindle the public interest in bands will happen, Benny feels, when the right guy comes along—a guy who has his feet on the ground and plays some music.

What Is Needed

"He'll have to be a good disciplinarian, which most leaders used to be," Benny says. "He'll have to be a good musician with good taste. His band will have to look neat and, when it starts, it shouldn't have a band boy. The fact that a musician will let his instrument be tossed around by a band boy is a tipoff on how much he cares about what he's doing. Too many musicians today don't know how to carry their instruments, let alone play them."

All of this, of course, is a reflection of Benny's own experience. Although he was only 26 when his band hit the top, he had more than a decade of experience as a sideman behind him. Starting out in the short pants which caused Bix Beiderbecke to warn him to stay away from the instruments when he showed up for a riverboat job, Benny gigged around Chicago in the days when it had succeeded New Orleans as the center of jazz. He worked for Bennie Krueger and Ben Pollack, gained a reputation as a top

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Duke's Concert A Social Affair

New York—Duke Ellington's Metropolitan Opera house concert on Jan. 21 is being built up as an ultra-swank social occasion as well as a big musical event.

Mrs. Vincent Impellitteri has been designated as official hostess for the occasion. Joint chairmen of a special committee formed for the concert are Marian Anderson and Mrs. Ruth Bryan Rohde, former congresswoman and daughter of William Jennings Bryan. Mrs. Ruth James, Duke's sister, is executive chairman of the working committee.

Although Duke has promised to pull some surprises in the program, his only indication of their nature is that he will play "music of the third and fourth dimension" and that there will be some form of narration with music, along the lines of *Peter and the Wolf*, with Duke as the narrator.

The entire concert will be recorded for the Voice of America.

Teddy Walters Working Again

Philadelphia—Teddy Walters, whose guitar work and vocals were spotted with both Dorseys and Artie Shaw, as well as getting the benefit of a solo buildup on the erstwhile Musicraft label, is staging a comeback, playing with his combo at Big Bill's niter here.

And drummer Butch Ballard, who made the trip to Europe with Duke Ellington last spring, fronting his own four at the Powelton cafe, where Ella Fitzgerald is skedded for a late January week.

Benny Goodman was guest soloist with the Philadelphia orchestra Dec. 11, playing the first performance anywhere of Paul Hindemith's *Clarinet Concerto*, written especially for BG.

First Jazz Festival society concert of the season was staged at the Academy of Music Dec. 9, with Wild Bill Davison and Ralph Sutton in the spotlight.

London To Issue Shearing Album

New York—London records has moved into the jazz LP field. Eight George Shearing sides, previously released as singles, are being packaged in an album to be released in all three speeds. A Ted Heath collection, consisting mostly of jazz instrumentals, will follow soon.

Benny Goodman On The Cover

With this issue *Down Beat* resumes its "Bouquets to the Living" series, suspended during December because of the space required to list the standings of candidates in the annual band poll. This time we salute Benny Goodman, famous as the King of Swing for 15 years. The cover photo is a recent study of the popular leader and clarinetist, an example of the camera artistry of Popsie Randolph, who once was handboy with the BG ork, now clicks a professional shutter on musical celebs in New York.

A Few Of Goodman's Stellar Sidemen As The Movies Captured Them



Chicago—An old, old photo of the Goodman quartet—that youth at the piano is Teddy Wilson—from the Warner Brothers movie, *Hollywood Hotel*, in which Goodman's hand appeared. Others, of course, in that scene



are Lionel Hampton, Gene Krupa, and BG himself. The second shot, across part of the trumpet section, shows sidemen Gene Krupa, Harry James, and Ziggy Elman, from left to right. Third picture, from the 20th Century-



Fox movie, *Sweet and Low Down*, spots Jess Stacy, piano; Sid Weiss, bass; Morey Feld, drums, and Benny playing a Goodman composition called *Rachel's Dream*, named after his little daughter.

'Bouquets' To Benny Goodman

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studio man, and cut innumerable sides with Pollack men and Red Nichols.

The Goodman story, like that of Bix, has become one of the legends of jazz, sufficiently so to have been the basis of a novel of a few years, *Little Gate*.

Just Plain Drama

For sheer drama, nothing in any band's history can match the beginnings of the Goodman band when, after desultory engagements at Billy Rose's Music hall and the Roosevelt hotel in New York, they started out on a cross country trek, laying egg after miserable egg, bedeviled by booking agency and operators to "quit playing that stuff," threatened with cancellation after their first night in Denver—and then, at the nadir of morale, reaching their last stop, the Palomar in Los Angeles, to unexpectedly find an audience waiting for them, heated up by the records which had preceded the band.

Came then the deluge—the triumphal return trip capped by the stand at the Hotel Pennsylvania's Madhattan room and, later, the first and greatest Paramount theater stampede.

The revolution was on by then. The staid and heavy-handed arrangements of the past would no longer do. Sidemen and what they were playing became matters of

public interest. Chamber jazz, stemming from a meeting between Goodman and Teddy Wilson at Mildred Bailey's, became a highly acceptable idiom.

And with the introduction of Wilson to his entourage—and later, Lionel Hampton, Charlie Christian, and Cootie Williams—Goodman made the first effective rent in the idea that musicians had to be grouped according to racial distinctions.

New Horizons

Having sent the dance band business spinning, Goodman opened up new fields by taking his crew into Carnegie hall in 1938. Unlike Paul Whiteman's earlier concertizing, Goodman gave his concert audience the same stuff he gave his dance audiences—as evidenced by the complete recording of the concert recently released on LP records by Columbia.

Much of what he accomplished was made possible by the fact that he suddenly shot to such heights of fame that the public would follow wherever he led, would at least sample things which, coming from someone else, might draw only a coterie of addicts.

To reach these heights, he mixed his own masterful musicianship, proper amounts of taste and showmanship, plus the fact that the public, whether it realized it or not, was ripe for what he had to offer.

Fletcher's Role

The Casa Loma band had been knocking on the same door before it bogged down in Kenny Sargentisms and lackadaisicality. But primarily the Negro bands had

whetted a musical appetite that Benny cashed in on. Just how far the Goodman band would have gone had Fletcher Henderson not been available to provide the backbone of its early book is one of those self-defeating questions.

In any event, it was with Henderson's arrangements—many of them straight out of Henderson's personal library—that Goodman got started and the idiom was successfully carried on by Jimmy Mundy, Edgar Sampson, Mary Lou Williams, and, later and in a more advanced vein, by Eddie Sauter.

Benny was also fortunate—or, more probably, astute—in assembling a succession of sidemen who could play the bejabbers out of these arrangements. The now-familiar names, which were new and unknown when they first sat down to play with Benny, would take up a lot of *Down Beat's* valuable space if listed completely—but, for an instance, Bunny Berigan, Harry James, Gene Krupa, Lionel Hampton, Jess Stacy, Teddy Wilson, Mel Powell, Charlie Christian, Ziggy Elman, and Hymie Schertzer. Not to overlook the sex appeal side, which included Helen Forrest and Peggy Lee.

Couldn't Go Higher

To hit it so big and so young, as Benny did, is frequently the prelude to tragedy in some degree. When there's no place left to go but down, gravity too often takes over. Benny, as a band leader, couldn't stay up so far on top forever and he didn't. But Benny, the musician, took up the

slack by expanding. His early training had been in classical music and now, recognized as a master of his instrument, he ventured into longhair fields.

There was a natural inclination on the part of the residents of those fields to look askance at this invasion. They smelled a slight odor of publicity stunt. But over the years, starting with a recording with the Budapest String quartet and followed by personal appearances and other recordings, Benny has won them over and has set up a second career for himself.

Today he divides his time between his quintet, which appears on a weekly television show, and his longhair performances. In November, with the NBC Symphony, he gave the first performance of a piece he had commissioned from Aaron Copland, and in December he appeared with the Philadelphia orchestra playing a piece written for him by Paul Hindemith. Although his longhair appearances are infrequent, preparation for them takes up most of his time, but he has no intention of giving up the boots he gets playing with his combo.

"Playing classical music keeps you in shape for jazz," he says. "Those finger exercises, they can't hurt you."

No Big Bands

He has no immediate intention of fronting a band again, feels he has had his fill of one-ners.

"It's a funny thing," Benny muses. "When you're playing a theater and doubling into a club or hotel and making records all at

Richards Named Discovery Director

Hollywood — Johnny Richards has been named general music director of Discovery records. The spot has been vacant since the resignation of Phil Moore.

Richards' first assignment will be to prepare a series of albums similar to the sessions on which he backed Dizzy Gillespie with a concert-style group containing strings. Other top soloists noted for distinctive instrumental styles will be presented in the same manner.

the same time, people say, 'How can you do it? How can you keep it up?' So when you stop doing it, they look amazed and say, 'Why aren't you doing it?'"

Added to this, his last experience with a band was none too happy. This was the bop-tinged crew ("But you wouldn't call it bop band, would you?") which he broke up more than a year ago.

Hard Thinking

However, the immediate success of the LP version of his 1938 concert has prompted some hard thinking at Columbia records about cutting some new Goodman big band sides in this same 1938 vein.

This, of course, would be with a studio band. It would also be a new departure in record company thinking. Imagine it: Benny Goodman playing in the style of Benny Goodman! One is gassed by the lucidity of it all.

Benny And Associates Made An Active, Eventful, Entertaining Era



Chicago—One of the few established musicians of the non-bop school who has seldom put it down, Benny Goodman and singer Martha Tilton nevertheless have some fun with the theme. They're doing the "be-bop hop" in the first photo, with pianist Buddy Greco, then with Benny's band, in the background. This photo was taken about a year ago. It was in 1937 that Benny hired Martha,

then unknown, to sing with his band. Second shot shows two-thirds of the Benny Goodman sextet at WNYC in March, 1941. From the left are Goodman, Charlie Christian, Georgie Auld, and Cootie Williams. Cootie's switch from Duke Ellington's band to Goodman's, several months before, had caused great consternation among jazz fans who admired the status quo, and inspired troubadour

Raymond Scott to compose *When Cootie Left the Duke*. Third photo shows the King of Swing and a famous court jester, bandboy Popsie Randolph. Popsie, who is now a photographer (he took the cover photo for this issue) left his scrawled signature on more dressing room walls than Kilroy ever knew existed, and thus came fame.

Remember The Jitterbug? Benny's Bands Knew Him Well, In '36 And '40



Chicago—Two of Benny Goodman's bands. At the left, shortly after Bunny Berigan had left the group, the unit looked like this. It was in Chicago in 1936, about the time the band first recorded *Christopher Columbus*, which eventually grew up to *Sing, Sing, Sing*. From left to right, Benny's boys were: trumpets—Harry Geller, Ralph Muzillo, and Nate Kazebier; trombones—Joe Harris and Red

Ballard; saxes—Dick Clark, Bill Depew, Hymie Schertzer, and Arthur Rollini; rhythm—Jess Stacy, piano; Allan Reuss, guitar; Harry Goodman, bass, and Gene Krupa, drums. Winsome little vocalist was Helen Ward. Four years later, in 1940, with a completely different personnel, the band appeared as it does in the second photo. Members were: trumpets—Jimmy Maxwell, Irving Goodman, and



Ziggy Elman; trombones—Ted Vesely, Red Ballard, and Vernon Brown; saxes—Clarence Bassey, Toots Mondello, Les Robinson, and Jerry Jerome. Rhythm—Johnny Guarneri, piano; Arnold Covey, guitar; Artie Bernstein, bass, and Nick Fatool, drums. Goodman is the ninth in the *Beat's* "Bouquets to the Living" series.

Ex-BG Men Recall Thrill Of Opener At Palomar

Hollywood—Former members of the Benny Goodman band that made history on its opening night at the Palomar here in 1935, many of whom are now active here in radio and studio work, recall that night as the greatest experience

they ever had as musicians. Probably only those who were there that night, and this reporter was fortunate enough to have been among them, will fully understand the feeling of the musicians and the feeling of those who saw and heard what happened.

The Benny Goodman band had come all the way across the U. S. from New York to the west coast on a series of dates that ranged from one-nights to short location stands and had flunked out at the boxoffice on every one.

Discouraged

When they opened at the Palomar it was the belief of every member of the band that this would be the end—the end of the band and the end of an idea.

For some—successful New York radio musicians like Bunny Berigan, Jack Lacy, Dick Clark, and Hymie Schertzer, who had come along with Benny mainly because it made a nice vacation with pay (and kicks) during the summer radio layoff—it wouldn't have made much difference.

To others, youngsters like Allan Reuss and Nate Kazebier, for example, for whom it was just about their first steady job and maybe the last for awhile, it was something else. To men like Gene Krupa and Jess Stacy it might have meant ending their musical careers in obscurity.

The place filled slowly but steadily that night. It might be of interest to note that there were a lot of unemployed dance musicians here in 1935. Practically every one who could dig up the admission price was there for Benny's opening.

Plugged Him

The "public," as such, had heard Benny Goodman of the *Let's Dance* radio shows but hadn't paid much attention. Professional dance musicians here knew who Benny Goodman was, knew what he was trying to do, and they really turned out and plugged for him at the Palomar.

Musicians formed small groups on both sides of the stand as the band started to play. The groups of listeners grew larger and moved around in front of the stand. Benny's boys, who had been rather listless at the start, suddenly discovered that at last they were playing for an audience that had awakened to the feel of their music. They came to life and let go. And the dancers became aware of the fact that something was happening—something

exciting; they joined the crowd that was forming in front of the stand. At the climax of a Berigan solo someone let out a shout, then soon it was a jam-packed crowd of shouting, cheering youngsters completely carried away by their discovery that music could be an exciting emotional experience.

They called it "swing"; Benny Goodman became The King of Swing. A new era was born, the impact of which was, within the next year, to turn the music business inside out.

Eight on Coast

We found eight members of that original Benny Goodman Palomar band located more or less permanently in this territory.

Ralph Muzillo, trumpet, has made his home in Hollywood for about three years. He was with Frank DeVol's Palladium band at writing, says:

"That opening night with Benny at the Palomar was the biggest thrill I ever expect to have in my life. I feel that I really got my start with Benny. Working in that band was an inspiration."

Allan Reuss, guitar, is with Jeff Alexander's orchestra on the *Amos 'n' Andy* program; with the new Roma wine TV show, and Carmen Dragon on the *Railroad Hour*, says:

"That was my first steady job. I can thank Benny for giving me a wonderful start."

Clark, Too

Dick Clark, tenor, until recently with the Paramount studio staff orchestra, and currently freelancing, says:

"We were all sort of scared and worried until that night at the Palomar, and never really got going until that night. Then it happened, and it's great to feel that I was there and had a part in it. Though now I'm glad to be settled down here in radio and recording work, I can thank Benny for that, too."

(Dick left Goodman here in 1936 when his chair was taken over by a Goodman discovery—Vido Musso.)

Depew Freelancing

Bill Depew, alto, with Charles Dant on the Dennis Day program and a busy freelance recording man, says:

"I thoroughly enjoyed working with Benny Goodman and am proud to have been with the band that made history. A lot of musicians who worked for Benny

didn't like him but they all respected him as a musician. He had an unusual faculty for getting what he wanted out of a band. He never thought about anything except the music and had no thought about personal considerations. It has to be that way if the music is going to be good."

Red Ballard, trombone, is with Charles Dant on the Judy Canova show and works practically all of the Gordon Jenkins recording sessions here. He says:

"It's something great to remember—the musical experience of playing with that band, especially that first engagement at the Palomar, where night after night the crowds seemed to get bigger and more enthusiastic. Those of us who were there know that no matter what happens in music now, we're down there for sure as part of the story."

—gem

Friends Salute King Of Swing

Harry James

For many reasons I think Benny Goodman is a great guy. He gave me my first important job after Ben Pollack found me playing with local bands in Texas and had taken me on. After my initial apprenticeship with Pollack's orchestra, which was my real start in the music business, Benny gave me an opportunity to develop my own style in solo spots.

After I had been with Goodman for quite a spell, I decided I wanted to start my own band. He not only helped me to achieve that goal, both financially and with considerable other valuable assistance, but he helped me get my first dance jobs.

Benny Goodman was a great guy to work for.

Ben Pollack

The first time I heard Benny Goodman was in Chicago when he was a kid of 8 or 9, and he was doing an imitation of Ted Lewis, who, of course, was then the king. Later, at 15 or 16, and just before I brought him to the coast to work with me at the Venice ballroom, he was playing a mixture of Jimmy Noone, (?) King, Leon Rappolo, Buster Bailey, and other great clarinet players.

He always had a terrific gift for handling his instrument, that combination of technique and tone plus the one thing every musician seeks—a style that can be identified before his name is announced. That style is his own and he developed it himself.

It's too bad that he has deviated from his natural style by trying to play bop. Bop doesn't sound good on clarinet to my ears.

But Benny could always make his clarinet do what he wanted it to do, and whatever he may attempt in the way of musical experiments, to me Benny Goodman is still the greatest living clarinet player.

Gene Krupa

Musically speaking, to state that the period I spent playing drums in Benny Goodman's orchestra was about the happiest of my career, would be a gross understatement. I doubt if mere words can sum up or begin to express the inward sense of enjoyment derived from playing with the great organization that Benny built and which he supervised in that quiet manner and fine taste.

Had Benny thrown in the towel before his first great triumphs at the Palomar in Los Angeles and the Congress in Chicago, there's little doubt but what many of us who have enjoyed success, prominence, and considerable financial reward since the late 1930s would ever have attained these heights.

Benny built himself a band playing musicians' music, but didn't shoot over the heads of the public. It took the people time, but once they grasped the Goodman musical sermon, they easily understood, accepted, and followed. Being a part of this band was the fulfillment of a dream for any young musician. It allowed us to play the way we honestly wanted to play, with good pay and before huge, appreciative audiences. In the days before the Goodman era, we played that way, too, but in smaller bands with no similar success, or in sessions held in empty halls with no one to appreciate our efforts but the fellows playing the other instruments.

For all that Benny did for music, for jazz, for musicians, and for me, I, for one, doff my cap in a salute of sincere appreciation.

Georgie Auld

Working for Benny Goodman was like being in a school of music. His discipline, knowledge, and musical ability was a great determining factor on my musical life. I learned more from Benny than anyone I've ever played with.

And my being the first saxophone player in a Goodman sextet was an honor I'll long remember.

Benny deserves the respect of all musicians as long as he lives for the many great things he did for the music business.

Joe Bushkin

When I first heard Benny Goodman, I immediately knew he was the boss on that instrument. I particularly remember hearing him play us a test pressing in 1932 from a Columbia record date he had made. The tune was *Ain'tcha Glad* (with a Teagarden vocal). I just took it for granted

that the world knew who Benny Goodman was from the minute I first heard him play. I was so impressed that I went around telling everybody about him and he didn't even have a band.

I joined his band 14 years later, and it was a tremendous kick going to work every night, because with it came all that special clarinet playing and you were never disappointed. I'm sure he never disappointed anyone who had a heart.

And that makes this the moment to pass on to all you cats struggling in this music game a word of advice Benny imparted to me one night on the bus:

"Pops, don't ever let anything bug you. You're troubled, get to your piano and do something about it."

Teddy Wilson

Benny was a very strict taskmaster and very demanding in the section work, in the ensembles, and in the solos. Uncompromising as far as musical values were concerned, Benny demanded perfection.

He was so critical that sometimes there was trouble. When things seemed wrong he would center his criticism on one man. Then suddenly he might decide he was wrong and switch to someone else. But the result was the fine band people came to expect from BG. He always knew just exactly what he wanted, just as Toscanini does.

Benny changed the public con-
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Breezing Along



St. Louis—Ralph Flanagan's new vocal quartet, the Singing Winds, made its debut at the Casa Loma ballroom here recently. Winds are, from the left, John Ziegler, Jack Cutjahr, Wes Lay, and down front, Lynn Tilton, Marsha's cousin. Lynn, who replaced Hope Zee, does single singing as well as making up a fourth in the group. Harry Prime continues as band's male vocalist.

Many Contribute To Success Of 'Cavalcade Of Bands' TVer

By RIA A. NICCOLI

New York — If you're a musician making your first video appearance, don't polish your horn; don't wear a tie clasp; don't wear a gold watch band if you're doing a solo, and do wear a solid color tie. At least, that's what Henri Gine says, and he ought to know—being the associate producer for DuMont's famous televised *Cavalcade of Bands*.

One of the most smoothly-integrated programs on TV, *Cavalcade of Bands* doesn't get that way by accident. It owes its phenomenal success to—besides the featured top bands—Henri Gine, affectionately referred to as Pop; Milton Douglas, producer; Sammy Spears, former Benny Goodman trumpet man and now music director; Frank Bunetta, director; Ted Steele one of the most sought-after video emcees, and some of the greatest cameramen in the business.

Final Effect Counts

And they all work together and like it. As far as the *Cavalcade* crew is concerned, the finished production is the thing and nothing is allowed to mar the final effect. Orchestras clamor for appearances, because it has been proven that the show has upped band tour attendance from 40 to 60 percent in many instances.

Since the program is kinescoped to networks in Atlanta, Minneapolis, Columbus, and many other cities, people see the performers on video and flock to see them in person when they play in the vicinity. It is common for dance patrons to request songs played on the show.

The amount of work and precision-planning that goes into the weekly hour-long show is almost incredible. Rehearsals run on a railroad schedule, with the four acts gone over from 11 a.m. to 1 p.m. and the band from 1:15 to 3:15 p.m. on Monday.

Further Rehearsing

Tuesday the acts are rehearsed with a piano and music director Spears from 11 a.m. to 1 p.m., while the band comes in from 1 to 4 p.m. There's a "dry" rehearsal for acts and commercials from 4:15 to 5:15 p.m.; dress rehearsals from 6:15 to 7:15 p.m.; by 8 everyone is making up, and by 8:55 the entire cast is assembled on-stage.

It is generally at this time that producer Gine breaks the tension by requesting the whole group to say "cheese" (for a smile) and by making them all chant in unison, "How now, brown cow?" Does this really break the tension? Well, to date, the curtain has always come up on a corps of genuinely relaxed musicians.

One of the rules entirely peculiar to a TV music show is a strict taboo on slow numbers. Everything must have jump and verve, and if a ballad is allowed it has to be a rhythm ballad with which liberties can be taken. Novelty tunes are most successful, and no number must last longer than 2:45 minutes, with the ex-

Manhattan Televiewpoint

By RIA A. Niccoli

TELEVIGNETTES: The reason Billy Eckstine's manager, Milt Ebbins, is nixing all those TV offers for his boy is that the Eckstine fans insist on seeing him in person. . . . Versatile-voiced Patti Page is one of the first to receive a color TV contract offer, but manager Jack Rael is holding out for a better deal. . . . Both England's BBC and our NBT are trying to ink George Shearing to a TV pact. Three guesses who's going to get him.

Mynell Allen, former vocalist with Boyd Raeburn, is coming back into her own with a featured part on WNBT's *Versatile Varieties*, several video guest appearances around town, and a contract with a big ad agency. . . . At least one top TV package producer is trying to lure

ception of the finale.

For television, a band must have totally different arrangements than for ordinary dance dates. For one thing, there must be plenty of sections playing, since the cameras have to keep changing pace to maintain audience interest. No camera shots last longer than 10 to 12 seconds, and great emphasis is placed on closeups. Musicians must keep their eyes on the leader at all times, and when a soloist goes up to do his stint—he must have memorized it, because if he looks at the music he appears to the viewers to be asleep.

The band's seating is tricky, since the sections have to be slightly separated for easy photography, and yet appear together. And, finally, the boys of the aggregation must never, never look bored or lackadaisical. The prohibition of shiny objects, mentioned before, is due to the distracting reflections they cause.

Cavalcade of Bands was originated Jan. 17, 1950, and continued right through the summer. Some of the top bands featured have been Duke Ellington, Ralph Flanagan, Elliot Lawrence, Charlie Barnet, Stan Kenton, and a host of others. Some have appeared more than once, and when Xavier Cugat went on Dec. 5, it was for the fourth time.

With director Bunetta, Gine, Spears, and Ted Steele, all of whom understand the players' problems thoroughly, it is no wonder that *Cavalcade* is one of the most sought-after TV programs—both by the audience and by the musician!

Herb Jeffries away from the coast for a show of his own here. . . . Gail Meredith is one of the busiest larks on the channels. Has a show of her own on WPIX, appears on the *Buddy Rogers Show* five days a week, and is also featured on the *Art Ford Show*.

Elliot Lawrence and company are working on a video show of their own, with a strong accent on youth. . . . Jane Harvey, who's in Broadway musical *Bless You All*, actually got the job through being spotted on *Broadway Open House*. . . . Jerry Jerome, music director of WPIX, has an all-star video band which features Nick Perito, accordion; Don Costa, guitar; Jack Zimmerman, bass, and Dick Carey, piano.

BACKSTAGE: Sammy Spears, former trumpet player now music director of *Cavalcade of Bands* and *Cavalcade of Stars*, says his most memorable day was when he recorded with Benny Goodman in the morning and played in concert with Arturo Toscanini the same night. . . . Ted Steele once played a show where the sound went dead and the result was a pantomime. Then, to even things up one day, the video went on the fritz so that what came out was a radio show. . . . Rosalind Patton, Elliot Lawrence vocalist, played her first TV show without makeup. Luckily she had a deep tan.

TV Musicasting

New York—Following is a partial listing of persons to see in reference to New York TV spots for vocalists and instrumentalists. In each case, a letter, pictures, and resume of experience is advisable, also a brief description of style. This list will be added to in every issue.

Associate producer Henri Gine, of Cavalcade of Bands, always insists on fresh flowers for his show. Says it's good psychologically for handmen; removes any trace of phoniness. . . . Elliot Lawrence says most important thing about TV for musicians is that it always keeps them on their best behavior. Carelessness and boredom are out, since you never know when that camera is going to dolly in for a closeup.

VESTPOCKET VIEWINGS: Maynard Ferguson made a terrific hit with his trumpet solo when the Stan Kenton crew made its first appearance on *Toast of the Town*. . . . A gal to watch is sultry-voiced Jean Bartel, caught on the *John Conte Show*. . . . Best rendition of *Orange Colored Sky* was the one on the Kay Kyser program, where members of the cast popped up from behind trash barrels, park benches, etc., and shot off cap pistols, pop guns, and so forth instead of the usual "Crash, bam, etc."

New York—Lenny Hambro, for 10 years lead alto saxman with Gene Krupa, has formed his own combo, now in rehearsal. Hambro, playing clarinet, has Mickey Crane, piano; Sam Bruno, bass, and Gene Thaler, drums. Group may be augmented with a vocalist.

Fan Camp Little Show: Bob Smith, Calkins and Holden, 247 Park avenue.
This Is Show Business: Penny Smith, CBS, 485 Madison avenue.
Arthur Godfrey Productions: Larry Puck, CBS, 485 Madison avenue.
Garry Moore Show: Mr. Shmuel, CBS, 485 Madison avenue.
Stop the Music: Louis Cowan, 485 Madison avenue.
Cavalcade of Bands and Cavalcade of Stars: Milton Douglas, DuMont, 515 Madison avenue (only well-known performers).
Paul Whiteman Show: Ward Byron, ABC, 30 Rockefeller Plaza (only young talent).
Alan Dale Show: Albert Black, 1270 Sixth avenue (CBS).
Fred Waring Show: Fred Waring, 1697 Broadway (CBS).
Art Ford Show: Mr. Ames, WPIX, 220 E. 42nd street.
Ted Steele Show: Mr. Ralehardi, Mr. Estabrook, WPIX, 220 E. 42nd street.
Vaughn Monroe Show: Don Appell, Wm. Esty agency.
Holiday Hotel: Monte Proser, 59 W. 44th street. Or Frank Papp, Wm. Morris agency, 1270 Sixth avenue.
Versatile Varieties: Frances Scott, Beach Productions, 17 E. 45th street.
Toast of the Town: Mark Luddy, 48 W. 48th street (name acts only).
Robbins Natt: Theodore Sills, ABC-TV, 30 Rockefeller Plaza (good professional talent only).
Arthur Murray Show: Mr. Ficks, Dorland Advertising agency, 247 Park avenue (good professional talent only).
Kate Smith Show: Barry Wood or Florence Greene, c/o Kate Smith TV Show, WNBC, 30 Rockefeller Plaza.
Broadway Open House: Hal Friedman, NBC, 30 Rockefeller Plaza.
Talent Parade: And application blank or audition appointment will make you eligible for this WOR-TV show.
Mohawk Showroom: Helen Koane, MCA, 598 Madison avenue.
Ken Murray Show: Stan Posa, CBS, 485 Madison avenue. Or John Greenhut, MCA, 598 Madison avenue.

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post office in Chicago, Illinois, under the act of March 3, 1879. Registered as second class matter February 25, 1948. Copyright, 1951 by Down Beat, Inc. Trademark registered U.S. Patent Office 1949. On sale every other Friday.

Top Tunes

Listed alphabetically and not in the order of their popularity are the 25 top tunes of the last two weeks, on the radio, and in record and sheet music sales. An asterisk after a title denotes a newcomer not previously listed:

A Bushel and a Peck
All My Love
Can Anyone Explain?
Frosty the Snow Man*
Goodnight, Irene
Harbor Lights
I'll Always Love You
I'll Never Be Free
It's a Marshmallow World
La Vie en Rose
Molasses, Molasses
Mona Lisa
Mommy, Won't You Buy a Baby Brother?*

Nevertheless
Oh, Babe
Orange Colored Sky
Our Lady of Fatima
Patricia
Petite Waltz
Rudolph, the Red-Nosed Reindeer*
Tennessee Waltz
The Thing
Thinking of You
Thirsty for Your Kisses
To Think You've Chosen Me

Traitor!

New York — Ed Lawson, the advance man with Ralph Flanagan's orchestra, dolefully reports that his sister, who gave birth to a boy recently, has named the baby Elliot Lawrence!

Honey Dreamers Get Two New Members

New York — Keith and Sylvia Textor, who recently left the Honey Dreamers, have been replaced by Patty McGovern and Bob Mitchell. Miss McGovern is from Minneapolis, where she sang with the Velvetones; Mitchell was formerly director of Tex Beneke's Moonlight Serenaders.

McHugh Party Puts Cats To Work



(Photo by Ralph Staub)

Hollywood — At a recent Jimmy McHugh party, guests found two pianos sitting back to back on the lawn, and, as the guests included pianists Buddy Cole and Les Baxter, they soon heard some jazz. Dottie O'Brien is singing, while the quartet is the fast-rising Four Freshmen, who recently signed a Capitol records contract.

STRICTLY AD LIB

by THE SQUARE

Dave (Ace) Hudkins, Artie Shaw's onetime band boy (and drummer), who now heads his own crew at the west coast's Aragon ballroom and is playing most of the original Shaw library, has offered Artie \$1,500 a week to toot clary with the band on Friday, Saturday, and Sunday nights. Ballroom is bankrolling the pitch and KTLA execs are strong for the stunt, as the station stages a top TV show at the Aragon . . . Nellie Lutchter, back from her British tour, is vacationing over the holidays in Hollywood.

June Christy and hubby Bob Cooper took a two-week holiday in Chicago this month, while Al Cohn sat in for Bob with Kenton. Red Rodney is subbing with Stan for Shorty Rogers, who is doing some writing . . . Michael Levin, alumnus of the Beat staff, has joined the Ward Wheelock agency as TV copy chief and assistant TV producer . . . They say that all is not serene on Helen Forrest's domestic scene . . . Or Mel Torme's . . . Jimmy Dorsey just recorded *By Heck*, a tune waxed by the Dorsey brothers ork back in the '30s.

Stan Kenton was called for a repeat at the Click in Philly, although the new policy there calls for floor shows and local bands . . . Joe Mooney and his organ moved to Frank Dailey's Sherbrooke at Little Ferry, N. J., for an indefinite stay . . . Una Mae Carlisle is playing piano and vocalizing at the Sutton hotel on New York's swanky east side . . . Capitol record execs deny that the firm will sink \$20,000 or any other amount in a film musical featuring Stan Kenton, Nat Cole, and other label luminaries.

Althea and Norman Conley, both of whom played trombone in Irving Mills' *Cavalcade of Music* in the '30s, have settled in Miami, where Althea is a hotel cashier and her husband plays horn on club dates . . . Mary Ann McCall, appearing at Charlie Ventura's Plantation in Lindenwald, N. J., is heard at 4:15 p.m. on Monday, Wednesday and Friday over station WCAU in Philadelphia.

Those Who Care Dept. — Maynard Ferguson, poll winner, and Penny Caldwell, Philadelphia singer; Lee Carroll, TD's booking agent, and model Beatrice Kraus; Tony Scott, leader at Cafe Society, and showgirl Brik Tone; Buddy Lowell, Ray Anthony tubman, and Lorraine Christy; Les Elgart, leader, and Lee Hazen; Dave Pell, Lee Brown tenor, and Rickey Smith.

Those Who Expect — Grace and Hank D'Amico, ABC clarinet; Eve and Red Norvo (his second, her third); the Moe Wechsler's second, he's Stan Melba piano; the George Schwartz's in February, Alvy West bassman.

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CHICAGO BAND BRIEFS

Ops Stunned By Local 10 Five-Day Week Order

By JACK TRACY

Chicago—Jimmy Petrillo's Local 10, AFM, tossed a block-buster at Chicago buyers of musical talent Dec. 12 when it announced that, starting Dec. 24, all musicians working spots here, traveling men or local, would go on a five-day week. And that they'd get paid the same money they formerly received for six days.

That, coupled with the earlier announcement that, starting Jan. 1, scale is to be raised \$3 a man for a three-hour job, means this:

Added Cost

A musician working six days a week got a minimum of \$96 at class A spots. He now receives \$114 for working five days. If an owner wants to stay open six days a week, he must pay an additional \$19 a man to the local group which fills in.

This is a stunning blow, especially to places hiring traveling bands that have a set price for a booking. It makes no difference to a leader who asks \$3,000 a week if he works five days or six. He has his own payroll to meet.

But a club owner who pays the \$3,000 is in definite need of that sixth day to cover the nut, especially with business being, as one spokesman put it, "at the lowest ebb I've seen in the many years I've been around. Those places (clubs) are starving!"

Two Reasons

It is thought by many that two reasons were predominate when the local made the changes.

• Petrillo is looking for a government freeze on salaries. This would be insurance in case that happens.

• Employment among local musicians, especially the not-too-talented ones, has fallen off tremendously. By restricting the traveling bands to five days' work, local men are more apt to pick up off-night jobs. But the union still will not lose any income from the 10 percent tax that traveling bands must pay, because the tax will be figured on a six-day scale.

For the musicians already settled in spots where the band works steadily for months at a time (top hotels, the Chez Paree, etc.), this is a bonanza. But some of the local men who work just occasionally are griping. They think this may force clubs to either cut down on the number of men hired or drop music entirely.

Owners Hurt

Naturally the owners don't like it. They're hurt—and badly—at a time when they're wondering

where the next customer is coming from—especially jazz spots. It puts severe clamps on the hiring of anything resembling a big band.

One hotel man said it was going to mean an added \$20,000 to their music budget for a year unless they cut down the size of the band.

One booker feels this is an "ill-timed, ill-advised step."

Others deplore the fact that the setup of the union is such that these moves can be made without consulting the rank and file of the local.

* * *

Buddy Rich abruptly left the Capitol after only two weeks, despite doing fine business. Ops agreed to let him go; he wants to get off the road and settle down in New York to do studio and record work, plus studying tympani and vibes. Cab Calloway and his combo replaced Buddy, are in for an indefinite stay.

Count Basie was scheduled to continue at the Brass Rail at prestime, but there was talk that he was ready to try it with a big band again very soon.

Elliot at Note

Elliot Lawrence is in the midst of a holiday run at the Blue Note, to be followed in succeeding weeks by a string of top talent.

Oscar Peterson and the Flip Phillips quartet take over on Jan. 5 for two weeks, to be followed on the 19th by Sarah Vaughan. Georgie Auld's combo may return, after just a few weeks' absence, to play opposite.

It's pretty definite that the Stan Getz quintet will follow, with young local singer Lurlean Hunter also on the bill. Within a year she should be very valuable merchandise. Much wonderful talent.

They'll be trailed by Ella Fitzgerald, then Louis Armstrong.

Stand Pat

Other spots are standing pretty pat:

Marty Marsala at Jazz Ltd.; Herbie Fields at the Silhouette;

Monica Moves



New York—Monica Lewis, who used to record for former hubby Bob Thiele's Signature label, has just cut her first MGM disc. *Coupling, Playing and I Never Knew I Loved You*, was scheduled for immediate release. Monica dangled a spell with Decca before switching to MGM.

Art Hodes at Rupneck's; Miff Mole at the Bee Hive, and Johnny Lane at the 1111 club.

Danny Alvin leaves the Normandy to open Jan. 5 at Nob Hill. The Velvetones trio (Art Cavalier, bass; Ernie Inucci, guitar, and Al Romba, accordion) play weekends at the Milwaukee avenue Rocket club, with Chet Roble coming in on Saturday nights to augment.

Red Skelton, with Kitty Kallen, comes into the Chicago theater Jan. 5 for a week, followed by the girl who's selling all the records, Patti Page, while the Ames Brothers currently head the Oriental bill.

Charlie Spivak plays the Aragon from Jan. 23 to Feb. 4.

Top Vets Show

Daddie-O Daylie, the hip deejay who has the best jazz show in town every a.m. on WAIT, came up with a great bill to take to Vaughn veterans hospital on Dec. 20.

Lined up this way: Count Basie, with Wardell Gray; Red Saunders and his DeLisa band; Lurlean Hunter and the Johnny Young trio; vocalist Joe Williams, from the Jay Burkhart crew; blues singer Jo-Jo Adams, and some dancers. Benny Carter's group and the Dave Brubeck trio were also scheduled to make the trip.

DeFranco Rehearsing 13-Piece Dance Crew

Chicago—Buddy DeFranco, winner of the *Down Beat* poll the last five years on clarinet, is stepping out on his own as a band leader. He's in New York now, rehearsing a 13-piece dance crew, having left the Count Basie combo before it completed its Chicago Brass Rail run.

The band already has an MGM record contract calling for a minimum of 12 sides a year, and will probably make its bow at a New York location spot.

"Sure, it'll be a dance band," Buddy told *Down Beat*, "we realize that we've got to have a salable commodity if we expect to do any business. But the band will have a modern sound and feel."

"I've got Nat Pierce, the Boston band leader and arranger,

writing some arrangements, also his arranger, Sonny Turrell. And I'm doing some writing myself."

Band's format will be the usual five brass, five reeds, and three rhythm. Lenny Lewis set as personal manager.

Miles Davis Freed

Los Angeles—Miles Davis, arrested here in September on a narcotics count, was brought to trial in November and acquitted. Jury voted 10 to 2 in his favor.

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MOVIE MUSIC

Musician Gets First Pic Break In Threefold Role

By CHARLES EMGE

Hollywood—One of the most interesting musical personalities we've encountered in the picture business in a long time is a young song writer, singer, and pianist named Johnny Franco. Some of you may have noticed him in a minor role in *Never Fear*, the Ida Lupino-Collier Young production featuring Sally Forrest and Keefe Brasselle in the story about victims of paralysis.

Johnny appeared as a guitarist (the guitar music was dubbed for him), principally in the picnic scene, in which he sang the Mexican novelty song *Guaymas*, and he supplied the vocal track for Keefe Brasselle for the sequence in which the latter sings the song *Why Pretend?*

Songs in Pics

In addition to writing those two songs (in collaboration with Bill

Early on *Guaymas*) Johnny also had a song, *Didn't You Know?*, which was used without a vocal in a dance sequence in the Lupino-Young picture, *Outrage*. Leith Stevens, who did the background music for both pictures, used the melody from *Didn't You Know* as his main theme in the underscore for *Outrage* and the melody from *Why Pretend* for the same purpose in *Never Fear*.

How Franco got into the movies as a song writer, composer, and actor all at the same time is an interesting story. He got to Holly-

wood from Arizona, where he received his musical training in school. He came by way of San Diego, where he worked as a pi-



Ida Lupino and Franco

anist and singer.

He's sung with a number of bands, including a two-week turn with Jimmy Dorsey. He says the press agent's account that he was working for Ida Lupino as a house boy when she "discovered" him is not exactly true. It was like this, he says:

"I needed some money while going to school. Collier Young (Miss Lupino's husband) gave me some work taking care of their yard. Later I helped Miss Lupino paint the house. We worked on it together for about six weeks. I told her about my songs. She liked them and gave me a job on her next picture. That's all."

No Acting Ambitions

Johnny has no ambitions to become a movie actor. His chief interest is in writing music. His training is on the "classical" side, but his taste runs from that school to the modern progressive styles whose exponents are gradually living down the pop label.

He approves highly of Brubeck, thinks Shearing is "a great musician, but an imitator, not a creator." When his transfer period in Local 47 expires (he transferred here from the San Diego AFM local) he hopes to work between film assignments as a pianist-singer in a local niter.

Meantime, while waiting for the start of the next Lupino-Collier picture (on which, in addition to music assignments he'll do some work as a dialog writer) he was working during the Christmas season in the toy department of department store. Interesting place, Hollywood.

Movie Music Reviews

Cyrano de Bergerac (Jose Ferrer and Mala Powers). Dimitri Tiomkin, whose film scores usually are over-dramatic and too lushly romantic for conventional pictures, was the ideal man for Stanley Kramer's extraordinary screen recreation of the Rostand stage classic.

In fact, the music in this picture can be credited with being an important factor in audience acceptance and enjoyment of a type of entertainment that is pretty far from the average moviegoer's expectation.

Notable is Tiomkin's use of small groups of the chamber music type in several sequences in addition to the usual studio-type recording orchestra. Interesting solo passages: clavichord, played by Ray Turner; guitar, played by Jose Barroso, and a medieval lute, played by Vadah Bickford, Hollywood specialist in ancient instruments.

The West Point Story (James Cagney, Doris Day, Virginia Mayo, and Gordon MacRae). Another variation of the backstage musical. This time Jimmy Cagney,

Soundtrack Sittings

Alfred Newman, 20th-Fox music chief, added five drummers to studio staff early for scoring session on *Bird of Paradise* (Joula Jourdan, Debra Paget, and Jeff Chandler). Calls went to Calvia Earl, Preston Lodwick, Earl Hatch, Ralph Smith, and Nat Leslie.

Alex North, who did incidental music for New York stage productions *Death of a Salesman* and others, in Hollywood for first film scoring assignment, Warner's screen version of *A Streetcar Named Desire* (Marlon Brando, and Vivien Leigh).

Annette Warren soundtracked *Just My Bill* and *Can't Help Lovin' That Man* for use of Ava Gardner in *Showboat* at MGM after studio tops nixed Ava's attempt at recording her own vocals. Annette's most recent ghost singing assignment was for Lucille Ball in *Fancy Pants*.

Ken Darby, vocal coach at 20th-Fox, is rehearsing Paul Douglas for novelty vocal actor will sing in *The Guy Who Sank the Navy* (Linda Darnell and Joan Bennett). Darby wrote the song, entitled *Keep Your Eye on the Ball*.

Glenn DeHaven, recently added to cast of RKO big-budget musical *Two Tickets to Broadway* (Tony Martin, Janet Leigh, and Ann Miller) soundtracked her first number, Cole Porter's *Friendship*.

Dorothy Shay set for first major film role in UI's next Abbott & Costello starrer, *The Real McCoy*. Reports this month for pre-recording of songs.

Harper Goff, banjo plucker with *Firehouse Five Plus Two*, drew role in William Wyler production (Paramount release) of *Carrie* (Olivia DeHavilland) as banjo-playing "fophouse proprietor."

Doris Day, on strength of strong showing in "straight" non-singing role in *Storm Warning*, as yet unreleased, has been tagged by Warner tops for most important role to date, title role in film based on life of the late Helen Morgan.

Broadway producer, is called in to show the cadets at West Point how to stage their annual song and dance revue.

Attempts to peddle this picture to the public as another *Yankee Doodle Dandy* should be reported to the federal trade commission as a violation of something, but the topflight cast will carry it at the boxoffice. Singers Gordon MacRae and Doris Day make the most of a set of new songs by Jule Styne and Sammy Cahn that are far below marks set in their previous efforts.

Best musical moments: Doris Day in *Ten Thousand Sheep*, with soundtrack support of Buddy Cole, piano; Artie Bernstein, bass, and Vince Terri, guitar, and excellent male vocal chorus treatments of West Point's traditionals, the alma mater and *The Corps*, arrangements and coaching by Hugh Martin.

BEHIND THE BANDSTAND: Court-approved adjustment of Kay Brown's contract with Mercury gives her royalties, in addition to \$50 a side, and gives MGM records the right to release albums taken from MGM movie soundtracks containing her voice. And MGM has boosted her weekly stipend from \$150 to \$200—although she has yet to appear before the camera!

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THE HOT BOX

Jazz Fare Is Awfully Thin These Days, Says Hoefer

By GEORGE HOEFER

Chicago—Happening? What's happening? What comes next? What is there to sustain the jazz musician, the jazz listener? Since World War II we have gone through a succession of musical frustrations: Bop for the People, reissues galore, Dixieland revivals and survivals, JATP nightmares, the red-clad fire engine band, and right through the Halls of Kenton. And, as if we've run out completely, the era of swing is now being relived in the living room via a two-hour LP of the Goodman '38 concert.

The "cool ones" are either frozen stiff or being compromised in water pistol novelties. Some go willingly: Bird has his strings, Shearing his devastating humor, and Club Condon is a home in New York for Amarillo jazz fans. Diz says, "Ain't it a mess!"

Something New Needed

Something new in music is needed. Something akin to the excitement aroused by discovering an Armstrong, a Bix, the Ellington cohesion of sound, the electric shock of the rhythmic power of Basie, the poetic phrasing of Pres, the first extensions of the boys from Minton's, and the onslaught of tonal color when the Herd ran.

Everything that once seemed to be moving so fast has resolved to a jaded musical scene. Armstrong has become a literary figure, Bix has been brought back as the inspiration of a maudlin movie, Duke has belatedly recorded *How High the Moon*, and the Shearing sound is wearing itself out.

Sees Tristano

The only shining light we can see in this whole picture is a frustration in itself—Tristano. Is he a musical Einstein? We are inclined to believe that by giving Tristano a hearing and the necessary inspiration through support, we will profit by the warm feeling of a new discovery in jazz music.

JAZZ MISCELLANY: Johnny Windhurst, young trumpet-playing leader of the Riverboat five, waxed a solo version of *A Hundred Years from Today* with an Eddie Condon group made up of Yank Lawson, Cutty Cutshall, Edmond Hall, Jack Lesberg, Gene Schroeder, and Buzzy Drootin, which is due out any day.

Hans Jorgen Pedersen, 22 Byagervej, Virum, Denmark, is the owner and editor of *Jazz Infor-*

fan of Art Van Damme's music. Can trade British, Australian, and New Zealand discs for desired American records.

Likes Jazz Clubs

T. H. Godefray, 11 Grove road, Rock Ferry, Birkenhead, Cheshire, England. Interested in jazz clubs and would like to correspond with members of American jazz clubs.

Ralph Desrasiers, 4 Stevens avenue, Nashua, N. H. A collector interested in drum records.

J. W. Langmead, 162 Peverell Park road, Plymouth, England. Desires above all else the Yancey and Lofton sides on Session label. Will trade worthwhile items on English labels for the same.

Bernie Lynch, 24 West College avenue, York, Pa. Wishes to obtain Oscar Peterson's Canadian recordings. Can trade many Woody Herman and Stan Kenton records for the same.

Don Leavitt, Brookridge drive, Greenwich, Conn. Collecting material on the late Glenn Miller. Interested in any clippings, anecdotes, or early records by Miller.

Pete Pepke, P.O. Box 185, North Warren, Pa. Would like to trade many old Benny Goodman records for discs made by the late Bunk Johnson. Interested in contacting any other Bunk Johnson fans.

ation, a new publication devoted to pure New Orleans jazz. They are interested in obtaining an American correspondent to furnish jazz news for a column on the U. S. scene. The editor also is preparing material on a long article about the late Bunk Johnson.

Kenton Discography

Jack Hartley, 88 Diamond Bridge, Hawthorne, N. J., is working on a complete discography of Stan Kenton. He is interested in obtaining information on unreleased Capitol masters and transcriptions, V-Discs, and any other recording information pertaining to Kenton, such as tapes, etc., of concert and dance dates.

The Kid Griswold Dixieland band in Stratford, Conn., takes all prizes for unusual band titles. They are known as Gully-Low Griswold and his Rice Paddy Blue Blowers or The Stevedore Stompers formerly the Seven Lumps of Mould. The Kid himself plays pop piano, slide and valve trombone, cornet, soprano sax, banjo, slide whistle, and washboard.

COLLECTORS' CATALOG: Warren L. Ross, 722 S. Seventh street, Ann Arbor, Mich. Chief interest is Bix Beiderbecke. Would be interested in dealing for some of Bix's harder-to-get sides. He would also welcome correspondence about Bix.

Barrie Grey, 47 Austin street, Wellington, New Zealand. A great

Sidemen Switches

Les Brown: Abe Aaron, alto, for Bob Drasin, and Bob Pring, trombone, for Ray Klien (to 20th Century-Fox) . . . Tex Beneke: Harry Biss, piano, for Herb Eidermuller, and Ben Fussell, alto, for Johnny White . . . Vincent Lopez: Bill Seigel and Wendell DeLory, trombones, out.

Woody Herman: Nick Travis, trumpet, for Conte Candoli . . . Ray Anthony: Bill Slapin, tenor, for Eddie Martin (to Hal McIntyre), and Ray Brown, piano, for Ed Ryan . . . Sammy Kaye: Gloria Benson, vocals, for Lois Lorraine.

Hal McIntyre: George D'Geri-mo, trumpet, for Bill Hodges (to army); Jimmy Henderson, trombone, for Paul O'Connor (to

Barbara Carroll 3 To St. Louis Hotel

New York—Pianist Barbara Carroll, now recording for Discovery, took her trio into the Town and Country room of the Congress hotel, St. Louis, on Dec. 12 for an indefinite stay.

army): Vince Forchetti, trombone, for Ray Nowick; Bobby Martin, baritone, for Milt Onstrow (to school in Cincy), and Jerry McDermott, trombone, for Nick Cavas . . . Jack Palmer: Phil Sillman, drums, for Gene Thaler (to Irving Conn), and Vinnie LaRose, tenor, out (to Irving Conn) . . . Ralph Flanagan: Sid Bulkin returned on drums. Sonny Mann out.

Louis Prima: Dick Sherman, trumpet, for Nick Capazuto,

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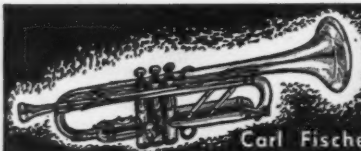
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PUBLISHERS' CORNER

ORCHESTRATIONS • METHODS • FOLIOS • SOLOS • MISC.

A column devoted to making known to musicians, students, and leaders some of the fine things available at your music dealer's in orchestrations, folios, methods, etc.

DANCE ORCHESTRATIONS: ☆ FULL BAND—★ SMALL BAND

TITLE	ARRANGER	PRICE	PUBLISHER
★ <i>Down By the Old Mill Stream</i>	Jimmy Dale	\$0.60	Forster Music
☆ <i>Dream A Little Dream of Me</i>	Jack Mason	.75	Words & Music
☆ <i>Goofus</i>	Johnny Warrington	1.00	Feist (Big 3)
☆ <i>High Society</i> —Dixieland Orch.	Bill Howard	1.00	Melrose Music
☆ <i>Maple Leaf Rag</i> —Dixieland Orch.	Bill Howard	1.00	Melrose Music
☆ <i>The Night Is Young</i>	Jack Mason	.75	Words & Music
★ <i>Panama</i>	Le Roy Holmes	.75	Feist (Big 3)
☆ <i>Powder Blue</i>	Jack Mason	1.00	Forster Music
☆ <i>Sugar Foot Stomp</i> —Dixieland Orch.	Bill Howard	1.00	Melrose Music

INSTRUMENTAL SOLOS

TITLE	ARRANGER	PRICE	PUBLISHER
B. G. CLARINET SOLOS W/PIANO ACC.			
Clar. <i>Benny Rides Again</i>	Benny Goodman	\$0.60	Regent Music
<i>Clarinate</i>	Benny Goodman	.60	Regent Music
<i>Clarinet Ala King</i>	Benny Goodman	.60	Regent Music
<i>Paganini Caprice XXIV</i>	Benny Goodman	.60	Regent Music
<i>Rachel's Dream</i>	Benny Goodman	.60	Regent Music
<i>Slipped Disc</i>	Benny Goodman	.60	Regent Music
<i>Tattletale</i>	Benny Goodman	.60	Regent Music
Concert <i>Brazilliance</i>	Laurindo Almeida	.60	Capitol Songs
Guitar <i>Eili Eili</i>	Laurindo Almeida	.60	Capitol Songs
<i>Mystified</i>	Laurindo Almeida	.60	Capitol Songs
<i>Staniana</i>	Laurindo Almeida	.60	Capitol Songs
<i>Sueno</i>	Laurindo Almeida	.60	Capitol Songs
Piano <i>Conflict</i> (Kenton)	Pete Rugolo	.60	Capitol Songs
<i>Hambeth</i> (Kenton)	Pete Rugolo	.60	Capitol Songs
<i>Impressionism</i> (Kenton)	Pete Rugolo	.60	Capitol Songs
<i>Lament</i> (Kenton)	Pete Rugolo	.60	Capitol Songs
<i>Theme To The West</i> (Kenton)	Pete Rugolo	.60	Capitol Songs
Piano <i>Crazy Bone Rag</i>	Charles Johnson	.50	Forster Music
Piano <i>Cuban Concerto</i>	Dom. Savino	2.00	J. J. Robbins

INSTRUMENTAL FOLIOS

TITLE	ARRANGER	PRICE	PUBLISHER
Clar. <i>Benny Goodman Plays The Classics</i>	Benny Goodman	\$1.00	Regent Music
Clar. <i>Benny Goodman Swings The Classics</i>	Benny Goodman	1.00	Regent Music
Misc. <i>The Bebop Style</i>	Van Alexander	1.00	Capitol Songs
Piano <i>Keyboard Harmony</i>	C. Cavallaro	1.25	Cavallaro Pub.
Piano <i>Rhythm Classics</i>	Frankie Carle	.75	J. J. Robbins
Piano <i>Erroll Garner Piano Solos</i>	Erroll Garner	1.00	Capitol Songs
Sax. <i>Jimmy Dorsey Saxophone Method</i>	Jimmy Dorsey	2.50	Robbins (Big 3)
S'vox <i>Favorite Melodies for Solovox</i>	Walter C. Simon	1.00	J. J. Robbins
Uke. <i>Dreamy Songs For The Ukulele</i> (Dream, Pretending, etc.)		.75	Capitol Songs
Uke. <i>Novelty & Comedy Songs for Ukulele</i> (Manana, G. I. Jive, etc.)		.75	Capitol Songs

METHODS—INSTRUCTION BOOKS

TITLE	AUTHOR	PRICE	PUBLISHER
Arr. <i>First Arrangement</i>	Van Alexander	\$1.00	Capitol Songs
Arr. <i>Xavier Cugat's Latin-American Rhythms</i>	Xavier Cugat	1.00	Robbins (Big 3)
Clar. <i>18 Modern Etudes</i>	Paul Jeanjean	2.50	Alfred Music
Clar. <i>Benny Goodman's Own Clarinet Method</i>	Benny Goodman	2.00	Regent Music
Clar. <i>Benny Goodman Rhythm Hits For Clarinet</i>	Benny Goodman	1.25	Robbins (Big 3)
Drums <i>Studies: Drums, Tympani, Cuban Instr.</i>	S. Sternburg	2.50	Alfred Music
Misc. <i>Sure System of Improvising</i>	Sam Dailey	1.50	Alfred Music
Piano <i>For the Older Beginner</i>	Raymond Burrows	1.00	J. J. Robbins

PUBLISHERS

Alfred Music Co., 145 W. 45th St., New York, N. Y.
Big 3 Music Corp. (Robbins-Feist-Miller), 799—7th Ave., N. Y., N. Y.
Capitol Songs, Inc., 1491 N. Vine St., Hollywood 28, Calif.
Cavallaro Pub., Inc., 221 W. 47th St., New York, N. Y.

Forster Music Pub., Inc., 216 S. Wabash Ave., Chicago 4, Ill.
Melrose Music Corp., 1619 Broadway, New York, N. Y.
Regent Music Corp., 1619 Broadway, New York 19, N. Y.
J. J. Robbins & Sons, Inc., 221 W. 47th St., New York 19, N. Y.

Goodman Discography

Following is a select list of Benny Goodman records, compiled by George Hoefer. Due to the many sides on which Benny appeared, only records with Goodman as leader were selected.

Benny Goodman (solo)	1928 <i>That's a Plenty</i> <i>Clarinetitis</i>	Vo. 15705, Biltmore 1021
Benny Goodman Orch.	1934 <i>Moonglow</i>	Col. 2927, 35839
Benny Goodman Orch.	<i>Bugle Call Rag</i>	Col. 2958, 36109
Benny Goodman Orch.	1935 <i>Sometimes I'm Happy</i>	Vi. 25090, 20-2408
Benny Goodman Trio	<i>Body and Soul</i>	Vi. 25115, 40-0106
Benny Goodman Orch.	1936 <i>Stompin' at the Savoy</i>	Vi. 25247, 20-1549
Benny Goodman Trio	<i>Nobody's Sweetheart</i>	Vi. 25345
Benny Goodman Quartet	<i>My Melancholy Baby</i>	Vi. 25473
Benny Goodman Orch.	1937 <i>Sing, Sing, Sing</i> (two parts)	Vi. 36205, 25796
Benny Goodman Trio	<i>Where or When</i>	Vi. 25725
Benny Goodman Quartet	<i>Avalon</i>	Vi. 25644
Benny Goodman Orch.	1938 <i>Don't Be That Way</i>	Vi. 25792, 20-1549
Benny Goodman Quartet	<i>Blues in My Flat</i>	Vi. 26044
Benny Goodman Quintet	<i>Pick-a-Rib</i>	Vi. 26166
Benny Goodman Orch.	1939 <i>Let's Dance</i>	Col. 35301, 37243
Benny Goodman Sextet	<i>Rose Room</i>	Col. 35254, 36720
Benny Goodman Orch.	1940 <i>Benny Rides Again</i>	12" Col. 55001, 55038
Benny Goodman Sextet	<i>Till Tom Special</i>	Col. 35404, 37512
Benny Goodman Orch.	1941 <i>Lazy River</i>	Col. 36012
Benny Goodman Orch.	<i>I'm Here</i>	Col. 36411
Benny Goodman Orch.	<i>Clarinet a la King</i>	Okeh 6544
Benny Goodman Sextet	<i>I Found a New Baby</i>	Col. 36039
Benny Goodman Sextet	<i>Air Mail Special</i>	Col. 36099, 36720
Benny Goodman Sextet	<i>On the Sunnyside of the Street</i>	Col. 36617, 37246
Benny Goodman Orch.	1942 <i>Jersey Bounce</i>	Okeh 6590
Benny Goodman Orch.	<i>Mission to Moscow</i>	Col. 36680
Benny Goodman Quartet	<i>The World Is Waiting for the Sunrise</i>	Col. 36684
Benny Goodman Orch.	1945 <i>Clarinate</i>	Col. 36823
Benny Goodman Sextet	<i>After You've Gone</i>	Col. 36781
Benny Goodman Trio	<i>Body and Soul</i>	Col. 36781
Benny Goodman Orch.	1946 <i>Blue Skies</i>	Col. 37053
Benny Goodman Orch.	1947 <i>Moon-Faced, Starry-Eyed</i>	Cap. 376
Benny Goodman Septet	<i>How High the Moon</i>	Cap. 20126
Benny Goodman Septet	1948 <i>Stealin' Apples</i>	Cap. 10173
Benny Goodman Septet	1949 <i>Blue Lou</i>	Cap. 57-60009

My Best On Wax

By June Christy

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And I definitely think I sang better on April than anything else I've cut, despite the reviews of it in *Down Beat* and *Metronome*. It's one thing I can listen to repeatedly and not cringe.

You know, usually after you make a record, the more you listen to it the more bad things you hear on it that you wish you could have done differently. This one wears well with me.



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- Don't Be That Way
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- Taking A Chance On Love
- The Wang Wang Blues
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BRAND & BRAND Murray Hill 7-2088
521 Fifth Avenue New York 17, N. Y.Subscription Rate: \$5 a year in advance. Same price to all parts of the world.
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Printed in U.S.A. by John Maher Printing Co.

'Beat' Expands For New Year

Down Beat swings into 1951 with several changes and additions, staff-wise and material-wise, that are calculated to give our readers more news and information and a stronger and greater variety of coverage of happenings and developments in the field of music from coast to coast.

Leonard Feather, whose work on the jazz scene for many years as writer, critic, composer, and radio commentator has given him a wide and intimate familiarity with music and the men who make it, has been engaged as New York correspondent for *Down Beat*. He began his duties with this issue.

Leonard is a good reporter, an excellent writer, his taste and opinions musically are not restricted to any one school, and he is in constant touch with activity in the popular music field. We believe that the *Beat's* Manhattan coverage will be greatly enhanced through his effort.

Down Beat's record reviews, always accepted as authoritative and unbiased by discriminating buyers, are being prepared starting in the next issue by a three-person panel consisting of Jack Tracy, Pat Harris, and George Hoefler. Some, but not all reviews will reflect the combined opinions of these staffers, many will be written individually by members of the panel.

Michael Levin, who has reviewed records for us for years, becomes the head of our new longhair department, in which he will concentrate on classical, operatic, and symphonic items issued by the various record companies. He also will continue to write columns and special features for this paper.

Another new department makes its bow with this first *Down Beat* issue of 1951 and will be, we hope, a welcome regular in the future. It is a comprehensive coverage of music news in the television field by Ria Antoinette Niccoli of New York, and will not only supply interesting reading for the TV viewers, but information of value to musicians and singers who hope to participate in this new and thriving medium.

Charles Emge in Hollywood and Jack Tracy in Chicago will cover television happenings in those areas to augment the reporting of Miss Niccoli.

All of the previous popular features of *Down Beat* will be continued. The paper will regularly present the listing of bookings for bands, combos, and singles; piano examples by Sharon Pease; *Jazz off the Record* by Bill Russo and Lloyd Lifton; *Strictly Ad Lib* by the Square; George Hoefler's *Hot Box*; *Evolution of Jazz* by J. Lee Anderson; orchestration reviews by Phil Broyles; *Jazz on LP*, 45 by Hoefler; *Sidemen Switches*; *Things to Come*, and many other familiar items.

All these, plus current music news coverage by staffers in New York, Chicago, and Hollywood and by correspondents in a score of other key cities, will make *Down Beat* the newspaper you will want to read every other Friday all through 1951. Happy New Year!

Click Purchase Falls Through

Philadelphia—The deal to purchase the Click, Frank Palumbo nitery here, fell through at the last minute. Just before the scheduled Dec. 15 switchover, Sam Sing-

er and his syndicate, who operate the Club Harlem in Atlantic City, dropped the Click deal because of inability to come to terms with various service unions.

They instead bought a nitery in Miami Beach.

So Palumbo still is running the Click, has Stan Kenton on the bandstand through New Year's.

CHORDS AND DISCORDS

Wrong Gene

Hollywood

To the Editors:
On the record review page in the Dec. 15 issue, I was given credit for having written *I'm So in the Mood*, which was recorded by Kenton.

Unfortunately this isn't true and the credit should go to Gene Roland who is a long-time arranger for Stan, having written the arrangements of *Tampico*, *Sittin' and A-Rockin'*, etc.

Gene Howard

So Sorry

Punxsutawney, Pa.

To the Editors:
... You have committed an unpardonable sin. You have misspelled the name of my home town, Punxsutawney. J. Lee Anderson should have done a little more research for his *Evolution of Jazz* in the Dec. 15 issue.

Jack Barilor

Thanks To Tippy

Lima, Ohio

To the Editors:
Thoroughly enjoyed Tippy Morgan's story on paralyzed embouchures in the recent issues of *Down Beat*. The articles were very intelligently written and certainly should be very helpful to anyone who would have the misfortune of a like experience.

Frankie Schenk

Louisville, Ky.

To the Editors:
I have experienced some lip trouble myself since my discharge

RAGTIME MARCHES ON

NEW NUMBERS

ALEXANDER—A son, Robert Thomas Jr., to Mr. and Mrs. Bob Alexander, recently in New York. Dad plays trombone on CBS staff.

BAILEY—A son to Mr. and Mrs. Stan Bicer, Nov. 20 in Pittsburgh. Dad is leader.

BROKAW—A son to Mr. and Mrs. Sidney Brokaw, Nov. 29 in Santa Monica. Dad studio orchestra manager.

DAVEY—A son to Mr. and Mrs. Fred Davey, Oct. 26 in Pittsburgh. Dad is WJAS music librarian.

DEDRICK—A son, Geoff Lyle (7 lbs., 8 oz.), to Mr. and Mrs. Rusty Dedrick, recently in Hicksville, L. I. Dad is trumpeter and arranger for Art Wauer.

FRANKHAUSER—A son, Charlie Jr., to Mr. and Mrs. Charlie Frankhauser, Dec. 7 in New York. Dad plays trumpet with Tommy Dorsey; mom, Betty, was former Hal McIntyre and Skitch Henderson singer.

HUGH—A son, Grayson John, to Mr. and Mrs. Ivor Hugh, recently in Hartford, Conn. Dad is WCCC music director.

JEAN—A son, David Michael, to Mr. and Mrs. Gus Jean, by adoption recently in Chicago. Dad is staff altoist and bassoonist at NBC in Chicago.

KIEPURA—A son to Mr. and Mrs. Jan Kiepura, recently in Paris. Dad is concert tenor.

LANZA—A daughter to Mr. and Mrs. Mario Lanza, Dec. 3 in Hollywood. Dad is singer.

LUTZ—A daughter to Mr. and Mrs. Sam Lutz, Nov. 18 in Hollywood. Dad is personal manager for Frankie Laine and others.

McGUIRE—A son to Mr. and Mrs. Mac McGuire recently in Philadelphia. Dad is leader and WIP jock.

OXTOT—A son, Richard Terrence (6 lbs., 4 oz.), to Mr. and Mrs. Richard Oxtot, Nov. 28 in Berkeley, Calif. Dad is cornetist and leader of the Polcata Dixie combo.

RAEBURN—A daughter to Mr. and Mrs. Boyd Raeburn, Dec. 1 in New York. Dad is leader; mom is singer Ginnie Powell.

VALE—A son to Mr. and Mrs. Ernie Vale recently in Hartford, Conn. Dad is former Frankie Carle drummer now with the house orchestra at the State theater there.

TIED NOTES

COLE-SHURWOOD—Don Cole, TV producer, and Jeannine Shurwood, singer, Nov. 26 in St. Louis.

HENDERSON-EMERSON—Lyle C. (Skitch) Henderson, English-born pianist and band leader, and Faye Emerson, actress and TV personality, Dec. 12 in Cuernavaca, Mexico.



"Boy—I made it—top F above F!"

from the army, and have found the efforts of others, like Tippy Morgan, to overcome such facial paralysis very inspirational.

Bob Behr

Burley, Idaho

To the Editors:
The two pieces by Tippy Morgan you printed lately are certainly encouraging.

Fred Patterson

Footnote On Strings

San Mateo, Calif.

To the Editors:

You state (*Down Beat*, Dec. 1) that Gillespie is the third jazz musician to record with strings. Three or four years ago, way before Parker, Diz cut four sides for the Paramount label with a large string section and rhythm including Ray Brown and Al Haig. They recorded the famous Jerome Kern tunes *Who, Why Do I Love You?*, *The Way You Look Tonight*, and *All the Things You Are*.

Unfortunately the composer's widow had the set recalled. It is indeed a shame as some of the prettiest Gillespie on wax is to be

JOHNSTON-POLSON—Joe Johnston, baritone sax with Daryl Harpa, and Ilene Polson, Nov. 6 in Prescott, Iowa.

MILSAK-DOH—Frank Milak and Mildred Don, singer, Nov. 23 in Pittsburgh.

PUCCI-VEGLIO—Harry Pucci and Dorothy Veglio, singer, Nov. 25 in Bridgeport, Conn.

WEIDLER-BONIFACE—George Weidler, saxist formerly with Stan Kenton, and Donna Boniface, Nov. 16 in Vancouver, Wash.

WYNNE-DeCASTAING—Wilbur Wynne, guitarist, and Gloria DeCastaing, singer, Sept. 27 in Chicago.

BUCHANAN-WASHINGTON—Walter Buchanan, former bass player with Arnett Cobb, and Dinah Washington, singer, early in November in Baltimore.

FINAL BAR

BABCOCK—Carl Babcock, 47, musician, Nov. 16 in Danville, Pa.

CASE—Wesley Roy Case Jr., 33, pianist formerly with Glen Gray, Tommy Dorsey, and others, Nov. 8 in Camden, N. J.

CORWIN—H. Garfield Corwin, 72, pianist and leader, Dec. 4 in Riverhead, L. I.

DAVIS—Walter R. Davis, 47, choral director at Republic studios, Nov. 19 in Glendale, Calif.

FITZPATRICK—Michael Fitzpatrick, 37, composer and vaudeville performer, Dec. 8 in Brooklyn.

ELLSWORTH—Robert Ellsworth (Harold Cossley), 41, marimba player and leader, Nov. 17 in Cleveland.

GREENEWALT—Mary H. Greenewalt, 79, pianist, lecturer and author, Nov. 27 in Philadelphia.

PAYNE—Mrs. Katherine Payne, 80, mother of Karl Payne, WLW staff violinist, Nov. 27 in Cincinnati.

RIKER—Norman H. Riker, 64, musician and band manager, Nov. 26 in Ardmore, Pa.

STAFFORD—Mrs. Grover C. Stafford, 60, mother of singer Jo Stafford, Nov. 23 in Long Beach, Calif.

SWERDLOW—Maurice Swerdlow, 56, pianist with Paul Whiteman in the early 20s and a Meyer Davis leader for 15 years, Dec. 2 in Philadelphia.

WEBER—Joseph N. Weber, 84, one of the founders and second president of the AFM, Dec. 12 in Beverly Hills, Calif. Weber took over leadership of the musicians union in 1900 and served until 1940, retiring because of ill health. Born in Hungary, his most important professional engagement was as first clarinet with the Cincinnati symphony.

WILLEKE—Willem Willeke, 71, leading cellist and member of the Kneisel quartet Nov. 26 in Pittsfield, Mass.

WUNDER—Karl August Wunder, 75, cellist, Nov. 5 in West Hartford, Conn.

found on these 12" discs. By the way, Johnny Richards also did the scoring on the set.

Lorin Andrews

Cole Did Disappoint

London

To the Editors:

On reading the *Down Beat* of Dec. 1, I note that Carlos Gastel did not approve of your reporter Derek Boulton's review of the King Cole Palladium show. I have been for two years a Cole fan and I saw the Palladium show twice during the second week.

I was extremely disappointed with both performances, though there were many changes of program. The songs chosen were of bad choice. A large number of the audience left during the performance. Nat Cole should know better than to play bongo solos at the Palladium.

I hope the next time he comes here he'll play the dance halls, where I'm sure he'll be better received. If Carlos Gastel cannot take fair criticism he does not deserve to be manager of such a sensational musician.

Harold Baines

Boulton Accurate

London

To the Editors:

I hasten to defend your London correspondent, Derek Boulton. His report of Nat (King) Cole at the Palladium was a good one and accurate in every detail. I visited the theater on several occasions to see Cole's act, and I can assure you that the audience reaction was very poor.

It was not entirely Cole's fault. He just didn't have what the Palladium audience now expects of American acts. Believe me, they expect a great deal.

At Sunday concerts, particularly in the provinces, the reverse happened. At these jazz concerts the audience is a young one, and Cole did very well. Lew Grade tells me that if the group returns he will concentrate upon these concerts.

Ken Pitt

Thomas Fan Speaks

Hempstead, L. I., N. Y.

To the Editors:

Did you know that there are a whole lot of Joe Thomas fans? We have been spending all our free time listening to his wonderful trumpet at the Hickory Log in New York.

It is all too seldom that your magazine mentions his name and we would get a big kick out of seeing a good photograph of him. He is another of those great musicians the public has to be told about.

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Gloria M. Perine

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L.A. Local Threatens Strike Vs. NBC

Hollywood—Phil Fischer, Local 47's radio representative, has notified NBC that replacement of live musicians on the network's *Halls of Ivy* program with recorded background music, announced to take place with the broadcast of Jan. 3, would mean the withdrawal of all musicians from NBC shows originating in Hollywood.

Fischer told *Down Beat* that he had made the move on his own responsibility. At this deadline he had not received a reply from NBC.

Halls of Ivy is a straight dramatic show. Function of the orchestra, conducted by Henry Russell, was to supply mood music and bridges. It's an NBC package (no outside advertising agency).

The sponsoring firm, a beer company, recently withdrew but assertedly re-optional the series after the cost was trimmed approximately \$1,500 a week by the announced plan to dispense with live music.

Ulcer Attack Bids Parker

New York—Charlie Parker was just released from Medical Arts hospital here after being suddenly stricken with a recurrence of an ulcer condition less than 24 hours after his return from Europe.

Charlie reported his week in Sweden as a great success, and reports from Swedish impresario Nils Hellstrom indicate that both his promoter and the Scandinavian public agreed.

A surprise element was the appearance of Roy Eldridge on four of the seven concerts. Roy has since returned to Paris. Featured in the small group with Bird on the tour was Rolf Ericson, bop trumpet ace who returned home a few months ago after working in this country with Herman, Ventura, and other name bands.

Charlie says his accompaniment, notably the drumming of Jack Norris and the bass of Thore Joderby, was excellent, and that the Swedish people are "the coolest and the nicest."

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Town Hall Meeting, Backstage



New York—Two of the country's top piano men and two jazz promoters chat together backstage at Town Hall here, after Erroll Garner's early December concert in that august auditorium. From left to right above are George Shearing, Garner, disc jockey Al (Jazzbo) Collins, and concert promoter Teddy Reig. A *Capsule Comment* on the concert appears below.

Capsule Comments

**Erroll Garner
Town Hall Recital**

New York—Slightly less than 1,000 jazz fans came to Town Hall Dec. 3 to hear Erroll Garner some glory for himself with his first solo concert recital.

Commercially, the affair was a disappointment, owing to a factional dispute involving its American Negro Theater sponsors. Musically, it was a pleasant surprise.

Erroll is best identified as the pianist who never lets his right hand know what his left hand is doing until half a second later. Despite the highly personalized nature of this delayed-action rhythmic style, a whole evening of the stuff did not become monotonous.

Garner paced his material well, alternating the jump items with

the waterfall-effects ballads. For contrast, the second of his three sets was done without accompaniment. On the other two he was aided by the unobtrusive bass work of John Simmons and the splendidly sensitive drumming of Shadow Wilson. (Too bad he didn't bring in some strings to show off some of those arrangements Neal Hefti has been writing for his upcoming Roost record date.)

The program of course, included some of Erroll's Columbia recordings, and some of his Mercury, Signature, Savoy, Atlantic, Modern, Black and White, Manor, Regent, Dial, Schmal, and Need-We-Continue recordings. It even provided a reminder that there are a couple of tunes left he hasn't recorded for anyone, notably *Honeydew* *Rose*, which, taken at a terrific clip, was one of the evening's big hits. Quick, Erroll, find another new label so you can wax this one immediately!

—len

Los Angeles Band Briefs

Red Norvo trio announced for date at Encore room starting Dec. 27. Eddie Heywood's new unit, now featuring Barrett Deems, drums, and Paul Madison, bass, debuted at Top's, San Diego spot, Dec. 12.

King Cole trio booked to follow Muggsy Spanier at Tiffany club with four-week stand starting Dec. 26.

Ginger Smock (and Her Three Notes) replaced Mike Riley combo at Lyman's Playroom.

Ernie Felice quartet closed long run at Sarnes. Replaced by Gene Walsh (guitar & vocals) unit. Includes Ed Casey, bass & trumpet; Harry Gillingham, piano, and Charlie Berg, sax.

Abbey Brown combo, which has held stand at Charlie Foy's for almost 10 years, drew vacation during recent appearances there of Red Ingle unit. Abbey's pianist, Reg Montgomery, remained to handle show.

Harry James, currently doing local one-nights, set for two-week location stand at Flamingo hotel, Las Vegas, opening Feb. 22.

Dick Stabile, back in town with Dean Martin and Jerry Lewis, took band into Ciro's, following Desi Arnaz.

HOLLYWOOD TELETOPICS

Bert Reisfeld set as music director for Richard Oswald TV Productions, latest firm to sign up for use of AFM musicians for telefilm recordings on 5 percent royalty plan. First film was half-hour dramatic opus, *Mayerling*, with soundtrack featuring zither work of Franz Gottschalk. Reisfeld

played piano, Ivan Dittmar, organ. Edgar (Cookie) Fairchild handling music on new KNBH vaudeo series, *Club Roma*. Has Gene Plummer, piano; Allan Reese, guitar; Bud Sievert, accordion; Johnny Cyr, drums, and Doc Whiting, bass. (Saturday, 10-10:30 p.m.)

Doodle Lane, piano; Norma Peterson, tenor & baritone, and Brunella Hawkins, bass, are new faces in Ing Ray Heston, q's featured on KTLA show. Sandra Berkova, violin, who works with band on videopus but not on dance dates, signed five-year contract with KTLA operating firm, Paramount Television, Inc.

L. A. KEYSPOTS

Aragon—Dave Hudkins (Ind.)
Beverly Cavern—Kid Ory (Ind.)
Beverly Hills hotel—Hal Storm (Ind.)
Beverly Hills hotel—Phil Ohman (Ind.)
Biltmore Bowl—Russ Morgan (ABC)
Charley Foy's—Abbey Brown (Ind.)
Ciro's—Dick Stabile (Ind.)
Club Banyon—Ben Pollack (Ind.)
Club 47—Zooty Singleton (Ind.)
Cocoanut Grove—Eddie Bergman (Ind.)
Cocoanut Grove—Geri Callian (Ind.)
Colonial ballroom—Arthur Van (Ind.)
Encore—Red Norvo (ABC)
Mocambo—Eddie Oliver (Ind.)
Mocambo—Latales (Ind.)
Oasis—Gene Gilbeaux (GAC)
Orchid room—Vido Musso (ABC)
Palladium—Don Testi (Ind.)
Palladium—Tex Bencke (MCA)
Paris Inn—Jimmy Grier (Ind.)
Potter's—Steve Gibson Red Caps (Ind.)
Riveride Ranch—Hank Penny (E. Bishop)
Roosevelt Cingrill—Bill Panell (Ind.)
Roosevelt Cingrill—Eddie Gomez (MCA)
Royal room—Pete Daily (Ind.)
Sardi's—Red Nichols (Ind.)
Sarnes—Gene Walsh (GAC)
Tiffany club—King Cole (GAC)
Zebra room—Joe Venuti quartet (MCA)



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Mix Reviews The Goodman Carnegie LP

By MICHAEL LEVIN

New York—Current rage in jazz records is the LP version of the Goodman Carnegie hall concert of Jan. 16, 1938. Disc jockeys have spun the record here with the remark that "it is the greatest jazz ever put on records." From this reporter,

at least, you will get violent dissent. These sides of the great white powerhouse band (carved to pitiful bits, though, whenever it encountered Basie, Webb, Henderson, Lunceford, or any of the other truly great Negro swing bands of that period) are interesting, include a lot of excellent music. But "greatest jazz?"—no, not by a long shot.

The factor that is currently exciting so many people about this LP is that it has enthusiasm, large energetic chunks of it. In 1938, Carnegie hall concerts were a comparative novelty. The Goodman band itself, though not nearly as relaxed and as effective a musical instrument as it was in the Berigan days of 1936, was still a cocky, driving organization. The audiences were enthralled by what they heard. The result: music which has a conviction, an authoritative feel to it which most big band jazz today lacks.

Practically everyone who has played these records has commented: "Why can't we go back and duplicate this glorious stuff?" It isn't that easy. Even if you assembled the same group of musicians and arrangements and, by some magic, put their lips and hands in the same condition, the music which came out wouldn't be the same. A man playing 1938 jazz in 1950 just can't do it convincingly—because he himself has heard and perhaps prefers other things.

The Fletcher Henderson sax voicings which sounded wonderful in 1936 still hold melodic beauty now in many instances—but the voicings sound thin and empty compared to some of the more expert scoring being done now. The Goodman brass section, while loud and overblown, can't compare with those of such recent bands as Brown and Herman.

Time and time again Krupa's drumming is revealed as loud, wobbly, and too often completely out of sympathy with what the band or soloist is doing. Bassist Harry Goodman was probably a good road manager; here once again his bassing shows up as weak and completely lacking in rhythmic push.

Benny himself was playing the same ideas then he still is today—sparklingly and with great finesse, but with real sterility and lack of original creation.

An over-all assessment of this program, despite Irving Kolodin's laudatory and sometimes inaccurate notes ("Connoisseurs of the offbeat will mark *Dixieland One-Step* as one of the few examples on record of Krupa playing Dixieland drums"), shows that the Goodman played a program that in large part was a monument to public in-

terest in the powerhouse figures of big bands, rather than their actual effectiveness as swinging musical units.

As a historical index, this album is a valuable possession. There are a few moments in it of genuine jazz interest. But by and large its freneticisms have a valid part only in the frame of reference in which they were created: the big-money aping of the great middle-'30s Negro swing bands by Goodman, Shaw, Miller, and all the rest. The program in detail:

Don't Be That Way

Swings more than Goodman's Victor record of it primarily because the brass plays with more attack. Krupa's famed roll is out of tempo, while his two-beat playing in the middle of the score is completely out of keeping with the arrangement.

Sometimes I'm Happy

Too noisy to be transferred to LP.

One O'Clock Jump

Stacy kicks this one off with good Chicago playing. His work all the way through this album is of a much higher level than he usually put on records during any of the short solos given him on Goodman's commercial releases in the same period. Listen carefully to this one and you can see how the Goodman rhythm section and most bands of that time misinterpreted swing as a four-four beat played like a sluggish steam hammer.

There is absolutely no lightness or float to the rhythm at any point here. Indeed, practically the only relaxed phrasing is that of Hymie Schertzer, the lead alto sax man. Note at one point how Krupa starts to break into a two-beat, changes his mind, and sticks to an uneven four.

Dixieland One-Step

Part of the "Twenty Years of Jazz" which was Irving Kolodin's idea, the band plays this one with its tongue in its cheek, and not too much effect.

I'm Coming, Virginia

Bobby Hackett plays soft and pretty on this, though not nearly as well as he had before or has

since. Once again Krupa manages to be intrusive.

When My Baby Smiles at Me

BG playing his Lewis takeoff for one chorus—strictly comedy relief.

Shine

Harry James isn't any Armstrong—certainly not at this race-track tempo.

Blue Roccie

Silken Ellington with Hodges playing so well it makes you realize with a sickening shock how much he has slipped personally in the last 12 years. The fluidity of Hodges, Carney, and Cootie Williams on this one tune makes all the more apparent the solo lackings of too many of the Goodman band.

Life Goes to a Party

Another version, better than the commercial recording because the brass section was in better shape.

Honeysuckle Rose

This is credited on the label to Jimmy Mundy because it was a "jam session," the title of a score which Mundy did for Goodman. Included were the Basie rhythm section (save for the important difference of Krupa on drums instead of Jo Jones), Lester Young and Buck Clayton from the same band, Hodges and Carney from Ellington's group, and Goodmanites BG, James, and Brown filling things out.

Pres' tenor solo at the opening strides, more than can be said for the most of the horn solos during this concert. Basie gives him really stabbing rhythmic support on piano. Even Krupa's mediocre drumming can't conceal the difference between the swinging feeling here and the synthetic slamming which goes on during much of the rest of the LP. Clayton's trumpet is likewise good. Hodges, always known as a mood rather than ses-

sion musician, plays an excellent alto solo. Goodman's own solo gets off on minor thirds and the 6/8 entanglements of the *Bei Mir Bist Du Schoen* school at one point.

As one of the musicians there that night said, "He sure don't play many ideas, but you sure think you're hearing a lot." James' solo is largely figures he had used on previous Goodman wax. The boys make an effort to get into the *Tea for Two* rideout Basie always used on *Rose*, but the Goodmanites never quite get with it.

Body and Soul

Wilson, Goodman, and Krupa playing again. If you feel this review is overly critical of Krupa's playing, listen to his playing here and on *Man I Love*—lead-in, heavy, uninspired—and resolve all your doubts.

Aedon

Man I Love

I Got Rhythm

Add Hampton on vibes for the quartet. On all the group sides, Wilson plays impeccably and with

many fresh ideas. *Rhythm* will be the favorite of many because of the tight staccato type of beat Krupa maintains. It certainly is nervous jazz, loaded with riffs and pre-set figures. Each time Wilson appears, his ease contrasts most favorably with what the others are putting down. Once again it may not be the best combo jazz ever made, but it certainly is enthusiastic.

Blue Skies

One of the older Henderson arrangements, recorded in June, 1935 (not 1937 as Kolodin says), when Berigan was still with the band, and giving the Goodman reeds a good chance to keep a flowing beat moving, this one came off well despite Krupa's lagging at the end.

Loch Lomond

Sung by Martha Tilton, who was labeled in *Down Beat* as "stinking" by George Frazier, this tune was one of Goodman's big commercial hits. Musically it has little to recommend it, save for Stacy's band piano style.

Blue Room

Typical Goodman: straight first chorus led by the brass, second chorus Goodman backed by rolling reeds, and a "sock" (remember?)

Roy C. Knapp

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MARTIN



chorus by the brass and Krupa plus a short trumpet bit by Chris Griffin, who still remembered what Berigan sounded like.

Swingtime in the Rockies

Jimmy Mundy's famous killer-diller done at a faster tempo than usual, with a few fluffs in the trumpet section. Once again the sweep of the enthusiasm can hardly be gainsayed.

Bei Mir Bist Du Schoen

Goodman's big hit which he had to record with the quartet with Elman added because, if memory serves me right, Guy Lombardo had already recorded it on Victor and wouldn't hold still for a recording by Goodman's band. Audiences in 1938 clapped out of time then just as they do more than a decade later.

China Boy

Tasty Teddy backing up both Goodman and Krupa, with Krupa's first brush solo with the Goodman band repeated.

Stompin' at the Savoy Dizzy Spells

Savoy was one of the first tunes to get the "pyramid author" treatment. This little fad in the music business occurred after the boys started tabbing up what some of the instrumental scores were earning in record royalties and decided they wanted in. Accordingly, when arranger Edgar Sampson wrote the tune for Chick Webb, Chick obligingly put his name on as co-author before recording it. When Goodman recorded it, his name went on, too—on Chick's as well as his own record. Thus the pie was cut three ways and everybody was happy. This quartet version is graced by some interesting vibework by Hampton, looking forward to some of the double time work that was to come later



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Sing, Sing, Sing

This was the powerhouse to end all, until the frenzied blowings of the Kenton and Herman band. A whole generation tapped its foot through school to Krupa's cowbellings just before the start of the final chorus. Once again the band sounds livelier here than it did on its commercial record release, though the drums drag badly behind Goodman's solo. Outstanding difference is a five-chorus Jess Stacy piano solo, good primarily because of its melodic intensity, though technically it was not in the same class with Wilson's polished playing.

Big John Special

You might be interested in playing the new James record of this same tune and the old 1935 Henderson record for some evaluation of what Goodman was up to when he played this encore. Surprising as an encore tune, for it is far closer to the straight swing tradition rather than the "killers" for which the King stood.

To be fair to Goodman, it must be remembered that to some extent a 1938 concert is being judged by 1950 standards. As of its date, this was good playing, some of it much more than that. But the important part to realize is that it was not great swing, not even of its time.

And that actually, ensemble- and solo-wise the Goodman band was already on the downgrade, not to improve until the short-lived renaissance brought about by Charlie Christian, Cootie Williams, Eddie Sauter, and friends in the early '40s. Too much of what has been captured on these sides are the

Things To Come

These are recently-cut records and their personnels. Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

MARY MARTIN and SON (Columbia, 12/1/50). Eddie Powell, Russ Bonner, Jimmy Carroll, and Lou Piemonte, woodwinds; Stan Freeman, piano; Frank Carroll, bass; Benny Martell, guitar, and Jimmy Crawford, drums.
Get Out Those Old Records and You're Just in Love.

PERRY COMO with MITCHELL AYRES' ORCHESTRA (Victor, 12/5/50). Trumpets—Red Solomon, Bernie Privin, and Jimmy Milazzo; trombones—Buddy Morrow and Warren Covington; saxes—Harry Terrill, Bernie Kaufman, Stanley Webb, and Phil Zolkind; violins—Arnold Elias, Sylvan Shulman, Zelly Suismanoff, Max Coppel, Felix Orlovitz, Fred Buldrini, Maurice Hershaft, and Harry Melnikoff; violas—Sol Deutch and Howard Kay; cellos—Maurice Brown and Abe Horodkin; rhythm—Bill Rowland, piano; Danny Perri, guitar; Bob Haggart, bass, and Terry Snyder, drums.
If, Zoom, Zoom, Dee, Dee, and Black Moonlight.

GERTRUDE LAWRENCE with JAY BLACKTON'S ORCHESTRA (Decca, 12/7/50). Trumpets—Charlie Margulies, Red Solomon, and Manny Weinstein; trombones—Jack Satterfield, Frank Saracco, and Frank Gotsy; woodwinds—Jack Greenberg, Billy Helman, Ernie White, Jess Berkman, and Russ Banzer; rhythm—Bob Curtis, piano; Doc Goldberg, bass, and Jack Saunders, drums.
Jenny and On the Sunnyside of the Street.

JIMMY DORSEY'S ORCHESTRA (Columbia, 12/7/50). Trumpets—Dick Hoffman, Dick Murphy, Shorby Sharock, and Riley Norris; trombones—Ray Diehl, Dick Belrose, and Frank Rehak; saxes—Jimmy Dorsey, Doc Clifford, Nino Pallotti, Phil Cenicola, Art Lyons, and Mimi LaRocca; rhythm—Bob Carter, piano; Hy White, guitar; Bill Lolaitte, bass, and Karl Kife, drums. Pat O'Connor and Kenny Martin, vocals.
Lily of the Valley; Baby-O, Baby-O; Just for Tonight; March of the Slide Trombones, and By Heck.

crowd-pleasing devices, not the music which made Goodman the talk of musicians as well as musicdom.

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Rodney Rehearses Small Modern Unit

New York—Red Rodney, who left Tex Beneke's band before it departed for the coast, opened here at Birdland with the Bud Powell quintet, featuring Cecil Payne, baritone; Curley Russell, bass, and Art Blakey, drums.

Vanig Hovsepian (Turk van Lake) is building a book for Rodney which Red hopes to use in introducing a modern but commercial small unit for hotel jobs and other locations that are closed to jazz units.

The other horns for this group who have been rehearsing with Rodney are Billy Byers, trombone; Jimmy Ford, alto, and Buddy Arnold, tenor. Red says singer Marcy Lutes may also be in the group.

(Columbia, 12/11/50.) Same personnel, with Vincent Abato, Jimmy Carroll, and Al Gallodoro, clarinets, added.

Holena Polka; Barbara Polka; Julide Polka, and Laugh Polka.
(Columbia, 12/13/50.) Same personnel.
Licorice Stick Polka; Asparagus Polka; Clarinet Polka, and Gonna Have Some Fun Tonight Polka.

CHARLIE BARNETT'S ORCHESTRA WITH STRINGS (Capitol, 12/4/50) in Hollywood. Paul Villepique, arranger. Charlie Barnett, conductor and soprano sax. Violins—Lou Raderman, Paul Nero, Werner Callies, Dave Gelfand, Chuck Clark, Allan Harshman, Bill Spear, and Stan Spiegelman; reeds—Dick Maldonian, Willis Holman, Jack Laird, and Bob Dawes; trumpets—John Cappola and Al Del Simone; trombones—Dick Kenney, Dave Wells, and Ken Martlock; rhythm—Donn Trenner, piano; John Markham, drums, and Ed Mitchell, bass. Vocals—Bill Derry.
Spain; I'm a Dreamer, Aren't We All?; My Crime, and Theme for Cynthia.

BERNIE MANN'S ALL-AMERICAN BAND (Tower, 11/21/50). Trumpets—Chuck Genduso, Ray Wessel, Ziggy Schatz, and Bernie Mann; trombones—Billy Rauch, Kai Winding, Eddie Anderson and Walter Mercutio; saxes—Red Press, Sam Rubinovich, Gail Curtis, Fran Ludwig, and Lenny Clasky; rhythm—Arnold Holop, piano; Manny Ricardel, bass; Jimmy Norton, guitar, and Harry Yaeger, drums. Vocals by Tommy Hughes and the Yankee Doodlers.
When You're Smiling; Toast to Happiness, and eight other sides, titles to be released later.

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7006 Hodes' Dixieland Jubilee Sugar Foot St., Shake That Thing, Sweet Ga. Brown, Squeeze Me, Bugle Call, Apex
7007 Hell-De Paris B. N. Jazz Men High Society, Royal Garden, Ballin Jack Bl. at L.N., Who's Sorry, Nightshift Bl.
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THE HOLLYWOOD BEAT

Musicians Will Benefit If New Grove Policy Clicks

By HAL HOLLY

Hollywood—Young chap named Tony Cabot came to town recently and started something at the Ambassador hotel's Coconut Grove that will bear a deal of watching. Tony, a musician who used to play violin and saxophone, is now general supervisor of music and entertainment for the Schine hotel chain, which operates the Ambassador and a flock of other hostels.

He has done a bit of everything in the music business, from heading a jazz combo (at Chicago's Villa Moderne, he says) to conducting for the San Carlo Opera company. In his present function he is a sort of trouble shooter for de luxe supper rooms that have become more of a liability than an asset to hotel managers.

Asks Little

When he takes an assignment all he asks for (besides money) is complete authority over everything from kitchen policy to lighting effects. For example, while we were having a chat with him at the Grove he suddenly noticed that the picture of a saxophone and were boldovers from the day when Freddy Martin reigned supreme at the famous old dine-drink-dance spot. "Excuse me," he said, "I've got to call the publicity department and suggest new matchbooks with the picture of a violin." (Eddie Bergman, ex-Martin man who heads the Coconut Grove's newly organized house band, plays violin.)

Maybe Tony, naturally a handy man with a sales talk, is just putting on a good act, but his ideas make a lot of sense to us. He outlines them like this:

First Move

"In setting up a policy for a hotel supper room, my first move is to secure the right kind of music. I selected Eddie Bergman not only because he knows exactly what kind of dance music Grove patrons prefer, but because he is also a competent organizer and show conductor.

"I wouldn't say that the band booking agencies are necessarily out of the picture here entirely. They just had nothing to offer that met our requirements here. We might put an agency band in occasionally in order to give Eddie and his musicians a vacation. But if the house band idea works out as I think it will, they will have steady jobs.

"That means that Eddie was able to secure the best musicians in this territory, where it's a well-known fact that really capable musicians will not take a job with a traveling band. They have homes and families here and are part of the community, which is as it should be.

Picked Peggy

"I picked Peggy Lee and Dave Barbour's quartet to headline our opening show because I think Peggy will find a new audience here, and I think this audience will find Peggy a refreshing change from the sophisticated, slick-type of supper room singer. But I spent hours with her working out a new type of presentation.

(Peggy gave Grove customers her full repertoire from *Golden Earrings* to *Why Don't You Do Right*, but she also came up with gracious, intimate chatter a la Hildegard.)

"After I leave (to work over the

dance spot in a big Florida hotel), Eddie also will set all acts for the show, which means we'll have integrated productions under the supervision of a musician."

May Displace Agencies

If Operation Cabot spreads, as it well may if successful at the Coconut Grove, agencies will have little place in the booking of bands into hotel supper rooms.

And more dance musicians, freed of the necessity to live out of suitcases in apartment hotels and tourist camps will have a chance to settle down and get acquainted with their neighbors—who will discover that some musicians are very much like people.

DOTTED NOTES: Hank Mancini, arranger of band backgrounds for Dinah Shore and other singers, prepared a batch of new numbers for Toni Harper's New York stage stand this month. Toni, now 13 and about to blossom from the kiddie class, wanted some "songs like the big girls sing" . . . June Barton ("Lita Loma" when she was Cugat's canary) did a two-weeker at the Oasis as single. Agent Herm Hines billed her as "The Girl with the Burn in Her Voice" . . . Red



Hollywood—In a move to establish a new entertainment and music policy that may get along without booking agencies (see *The Hollywood Beat*), Tony Cabot, right, picked Eddie Bergman, left, to head the house band at the Ambassador hotel here. Ashton Stanley, manager of the Ambassador, and Mrs. Stanley are in the center. Cabot, who is setting up this new plan, is a musician himself, while Bergman is the former Freddy Martin fiddler.

Ingle's son, Don, holds down the trumpet chair in his pop's band. Any other musicrows around in which leader's offspring is a side-man?

ADDED NOTES: Page Cavanaugh combo makes the Sunset Strip with a date at the Sphinx club this month, is now billed as Page Cavanaugh Trio Plus Two, the "Two" being Lynn Davis (wife of Cavanaugh guitarist Bob Morgan) and Gale Allan (wife of Cavanaugh bass player Chick Parnell). They were set for New York's Blue Angel starting Jan. 4 . . . Frank DeVol will not take his Local 47 ork back to New York for that date at the Capitol theater with Margaret Whiting and Jack Smith. An 802 crew is being lined up.

BANDSTAND BUZZINGS: Cur-

tis Mosby, bygone-years band leader and erstwhile nitery op, back in the news here with filing of a \$50,000 damage suit against Billy Eckstine and others. Claims Billy, while still a bandsman in 1946, failed to fulfill the second week of a contracted two-week date at Mosby's Club Alabam. Complicated cause of complaint seems to be that Mosby released Eckstine with mutual consent because the band failed to draw, and that later Eckstine caused Mosby to be placed

Proud

Chicago—As they did last year, the U.S.S. Leyte's band came through with a ballot in the band poll, even though it was a couple of weeks late. They explained mailing difficulties crop up when you're in the Far East. Two of their choices: Miscellaneous Instrument—Eddie Condon (lute); King of Corn—U.S.S. Leyte Band #170.

on AFM's "unfair list."

Where was Jimmy Petrillo when that Hollywood chatter man tape-recorded a singer, accompanied by AFM musicians, at her opening here and used it several days later on his network broadcast?

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GONE WITH THAT DRAFT
BREAKFAST FEUD
AIR MAIL SPECIAL
SLIPPED DISC
DOMPH FAH FAH
RACHEL'S DREAM
LAZY RIVER
THE BANNISTER SLIDE
MAIDS OF CADIZ
WHO'LL BUY MY BUBLITCHKI
THERE'LL BE SOME CHANGES
MADE
LET'S DANCE
OPUS LOCAL 802
THE MOON WON'T TALK
ONCE MORE
NOBODY
BENNY RIDES AGAIN
FRENESI
HARD TO GET
SUPERMAN
I HEAR A RHAPSODY
PERFIDIA

LAZY RIVER
OH, LOOK AT ME NOW
MY SISTER AND I
AMAPOLA
YOURS
SCARECROW
SOMETHING NEW
SOFT AS SPRING
AIR MAIL SPECIAL
TUESDAY AT TEN
THE COUNT
I SEE A MILLION PEOPLE
CAPRICE XXIV PAGANINI
I'M HERE
MISSION TO MOSCOW
SOLO FLIGHT
FIESTA IN BLUE
THE EARL
CLARINET A LA KING
A ZOOT SUIT
MY LITTLE COUSIN
CLARINADE
MY GUY'S COME BACK
ALL THE CATS JOIN IN
I DON'T KNOW ENOUGH
ABOUT YOU
IT TAKES TIME
TATTLETALE
BEYOND THE SEA
HAVE YOU EVER BEEN TOLD
CHERRY
LITTLE GIRL DON'T CRY
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Anthony, Ray (Statler) NYC, h; (Casa
Loma) St. Louis, 1/16-22, b

Back, Will (Paradise) Chicago, b
Banks, Billy (Diamond Horseshoe) NYC,
nc
Bardo, Bill (Mayo) Tulsa, Okla., h
Basil, Louis (Chicago) Chicago, t
Bell, Curt (Edman Heath) NYC, rh
Bencke, Tex (Palladium) L.A., Out 1/21,
b; (Casa Loma) St. Louis, 3/27-4/1, b
Bergman, Eddie (Ambassador) L.A., h
Blahop, Billy (Cleveland) Cleveland, h
Bohlie, Russ (Lions-Milford) Chicago, b
Brandon, Henry (Blackhawk) Chicago, r
Brandwynne, Nat (Beverly) New Orleans,
nc
Busse, Henry (El Rancho) Las Vegas, Out
2/15, h

Case, Russ (Paramount) NYC, 1/2-16, t
Conn, Irving (Savoy-Plaza) NYC, h
Cummins, Bernie (Muehlebach) Kansas
City, Out 1/9, h

Davidson, Trump (Palace Pier) Toronto, b
Donahue, Al (Last Frontier) Las Vegas,
In 1/30, h
Drake, Charles (Claridge) Memphis, Out
1/4, h
Duke, Johnny (President) Kansas City, h
Dumont, Oscar (Sunset Beach) Almones-
sen, N.J., b

Elgart, Lee (Holiday Inn) Flushing, L.I.,
N.Y., Out 4/1, nc
Ellen, Jimmy (McCurdy) Evansville, Ind.,
Out 1/2, h
Englund, Ernie (26 Club) Atlanta, Ga., nc

Ferguson, Danny (Pere Marquette) Peoria,
Ill., In 1/9, h
Flanagan, Ralph (Click) Philadelphia,
1/1-7, nc; (Palladium) L.A., 1/28-2/26,
b

Ford, Rocky (Terrace) E. St. Louis, Out
1/7, nc
Foster, Chuck (Oh Henry) Chicago, Out
2/14, b

Garber, Jan (Roosevelt) New Orleans,
1/14-2/10, h
Golly, Cecil (Nicollet) Minneapolis, h
Gonzales, Aaron (Olympic) Seattle, h
Grier, Jimmy (Paris Inn) L.A., nc
Gray, Chauncey (El Morocco) NYC, nc

Harps, Daryl (Texas) Ft. Worth, Texas, h
Harrison, Cass (Neil House) Columbus, O.,
1/18-2/29, h
Hayes, Carlton (Desert Inn) Las Vegas, h
Hayes, Sherman (Oriental) Chicago, t
Hecksher, Ernie (Fairmont) San Francisco,
h
Herbert, Ted (King Philip) Wrentham,
Mass., b
Hudkins, Dave (Aragon) L.A., b

James, Harry (Flamingo) Las Vegas,
3/22-3/6, h
Jensen, Jena (Dixie) Wayland, Mich.,
Out 3/1, b
Jerome, Henry (Edison) NYC, h
Jurgens, Dick (Aragon) Chicago, Out 8/4,
b

Kent, Peter (New Yorker) NYC, h
Kenton, Stan (Click) Philadelphia, Out
1/2, nc
Kerns, Jack (Elmo) Billings, Mont., nc

LaSalle, Dick (Plaza) NYC, h
Lawrence, Elliot (Blue Note) Chicago,
Out 1/8, nc
Lester, Dave (Latin Quarter) Boston, nc
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Sabby (Wally's Paradise) Boston,
nc

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Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Roosevelt) New Orleans,
1/11-2/7, h

Masters, Freddie (Top Hat) NYC, nc
Masters, Viek (Piccadilly) Pensacola, Fla.,
nc
Matthey, Nicolas (Plaza) NYC, h
McLean, Jack (Hilton Manor) San Diego,
h
Melba, Stanley (Pierre) NYC, h
Miller, Bob (Flamingo) Las Vegas, h
Moreno, Buddy (Marlinique) Chicago, r
Moran, Russ (Biltmore) L.A., h
Morris, Skeets (John Marshall) Richmond,
Va., Out 12/31, h

Nagel, Harold (Biltmore) NYC, h
Newman, Ruby (William Penn) Pitts-
burgh, h
Nicol, Bert (Columbus) Toronto, b
Noble, Leighton (Stevens) Chicago, h

O'Neal, Eddie (Palmer House) Chicago, h
Overland, Frank (Village Nut) NYC, nc
Overend, Al (Biggs A.B.) El Paso, Texas,
Out 1/12

Pearl, Ray (Melody Mill) Chicago, b
Perrault, Clair (Lopiane) Baton Rouge,
La., nc
Petti, Emil (Versailles) NYC, nc
Phillips, Teddy (Aragon) Chicago, h

Raid, Don (Music Box) Omaha, 1/17-28,
nc; (Rice) Houston, In 1/26, h
Robbins, Ray (New Yorker) NYC, Out
1/2, h
Ruhl, Warner (Jefferson) St. Louis, h

Ragon, Don (Heidelberg) Jackson, Miss.,
h
Read, Kemp (Smith's) New Bedford,
Mass., Out 1/1, cl
Reichman, Joe (Claridge) Memphis,
1/15-27, h

Ried, Don (Music Box) Omaha, 1/17-28,
nc; (Rice) Houston, In 1/26, h
Robbins, Ray (New Yorker) NYC, Out
1/2, h
Ruhl, Warner (Jefferson) St. Louis, h

Sanders, Joe (On Tour) McC
Saunders, Red (DeLisa) Chicago, nc
Sissie, Noble (Diamond Horseshoe) NYC,
nc
Spivak, Charlie (Trionon) Chicago,
1/28-2/4, b

Stable, Dick (Ciro's) Hwd., nc
Stern, Hal (Beverly Hills) L.A., h
Stevens, Roy (Roseland) NYC, b
Siler, Jimmy (Valencia) Ft. Wayne, Ind.,
b

Stratner, Ted (Larue) NYC, nc
Stuart, Nick (Shamrock) Houston, Out
1/28, h
Sudy, Joe (Statler) Detroit, h

Terry, Dan (Peabody) Memphis, 1/1-28, h
Thornhill, Claude (On Tour) MCA

Ventura, Charlie (Ventura's Plantation)
Lindenwald, N.J., nc
Verbout, Bill (South Shore Terrace) Mer-
rick, L.I., N.Y., nc

Welk, Lawrence (Trionon) Chicago, b
Williams, Griff (Schroeder) Milwaukee,
Out 1/14, h; (Muehlebach) Kansas City,
Out 1/30, h
Williams, Ossie (Kingsway) Toronto, b

Combos

Agnew, Charlie (LaSalle) Chicago, h
Arlane Trio (Dixie) NYC, Out 6/28, h
Aladdin, Johnny (Bismarck) Chicago, h
Alvin, Danny (Nob Hill) Chicago, nc
Archer, Jimmy (Jimmy Ryan's) NYC, nc
Armstrong, Louis (Long Bar) San Fran-
cisco, 1/4-17, nc
Averre, Dick (Sheraton-Gibson) Cincin-
nati, h

Ballard Quartet, Butch (Powellton) Phila-
delphia, nc
Bal-Blue Three (Balboa) Empire, Ore., nc
Bales, Burt (Vic & Roxie's) Oakland,
Calif., nc

Basile, Count (Brass Rail) Chicago, cl
Bash, St. 6 (Lefant's) New Orleans, nc
Big Three Trio (Basil's) Kokomo, Ind.,
Out 1/6, cl
Bonano, Sharkey (Palmer House) Chicago,
h

Brant, Ira (Park Plaza) St. Louis, h
Brown, Abbey (Charley Foy's) L.A., nc
Brown, Hillard (Earl's Place) Peoria, Ill.,
h
Bush, Joe (Stage Coach) South Hacken-
sack, N.J., nc

Casual Peg Gets Formal Reception



Hollywood—Peggy Lee's opening at the Cocoanut Grove of the Ambassador was a black tie affair—even Carlos Castel took off his sport shirt to attend in more formal attire—and a highly successful first night. Trio above includes, from the left, poll-winning arranger Pete Rugolo, Peggy, and actress Gloria DeHaven.

Byrne, Johnny (Manhattan) Lansing,
Mich., nc

Calloway, Cab (Capitol) Chicago, cl
Cal-Trio (Buckhorn) Taft, Calif., nc
Camdin, Eddie (Radisson) Minneapolis, h
Cavaliers (Recreation Center) Saginaw,
Mich., nc

Cavanaugh, Page (Blue Angel) NYC,
1/4-2/7, nc
Celestin, Papa (Paddock) New Orleans, nc
Chittison Trio, Herman (Blue Angel)
NYC, nc

Cole Trio, King (Tiffany) L.A.,
1/26-1/22, nc
Clement, Papa (Jimmie's Palm Gardens)
Chicago, nc

Collins, Herbie (Blackstone) Chicago, h
Collins, Lee (Victory) Chicago Chicago, cl
Conley Trio, Tommy (Stage) Chicago, cl
Cotton, George (Blue Heaven) NYC, h
Cooper, Jerry (Havana-Madrid) NYC, nc
Cosmopolitans (Old Hickory) Chicago, cl

Daily, Pete (Royal Room) Hwd., nc
Dead End Kids (Tut's) Milwaukee, Out
1/7, cl
Dell Trio (Piccadilly) NYC, h

Deuces Wild (Midway) Pittsburgh, cl
Deutch, Emery (Ritz-Carlton) NYC, h
Diaz, Horace (St. Regis) NYC, h
Dixon, George (Blue Heaven) Chicago, nc
Dodd Four, Jimmie (Golden) Reno, h
Downs Trio, Evelyn (Park Terrace) Brook-
lyn, Out 1/2, r

DuPray, Pam (Hester's) Crowley, La., nc
Eddie & Rack (Blue Angel) NYC, nc
Ernest, Pee Wee (Nick's) NYC, nc
Evans, Doc (Kilbourne) Milwaukee, Out
1/1, h

Fay's Krazy Kats, Rick (El Morocco)
Tucson, Ariz., nc
Fields, Herbie (Silhouette) Chicago, Out
1/11, nc

Four Freshmen (Jerry Wald's) Hwd., nc
Frassetto, Joe (Latin Casino) Philadelphia,
nc

Gallian, Geri (Ambassador) L.A., h
Georgians (Beek's) Richmond, Va., nc
Getz, Eddie (Codic's) Milwaukee, nc
Gibson's Red Caps, Steve (Larry Potter's)
L.A., nc

Gilbeaux, Gene (Ons) Hwd., In 1/1, nc
Gilbert, Jerry (Elms) Excelsior Springs,
Mo., h
Gillespie, Dizzy (Birdland) NYC, 1/4-24,
nc

Gomez, Eddie (Roosevelt) L.A., h
Gonzales, Leon (Preview) Chicago, cl
Gordon, Stomp (Kiri) Columbus, O., Out
2/2, nc

Grauso Trio, Joe (Three Deuces) NYC, nc
Grubbs Trio, Babe (Theater Tavern)
Logansport, Ind., nc

Harrison Trio, Ford (Rainbow Room)
NYC, cl
Hawkins, Buddy (Parkade) Toronto, Out
1/18, nc

Heard, J. C. (Haig) Hwd., nc
Henderson, Horace (Grove Circle) Chicago,
cl

Henderson Trio, Ken (Glass Rail) Bradley,
Ill., Out 1/7, cl
Herman, Lenny (Warwick) NYC, h
Herrington, Bob (Sheraton Bon Air) Aug-
usta, Ga., Out 4/16, h

Heywood, Eddie (Top's) San Diego, nc
Hodes, Art (Rupneck's) Chicago r
Hoffman Four, Ray (Frontier) Missoula,
Mont., nc

Hoover Quintet, Gene (Casablanca) Can-
ton, O., nc
Huston, Ted (Astor) NYC, h

Ink Spots (Chicago) Chicago, 1/26-2/1, t
James, Georgie (Diamond Horseshoe)
NYC, nc

Jasen Trio, Stan (Allen's) Spokane,
Wash., Out 1/17, nc
Jennings Trio, Jack (Melody) Union City,
N.J., nc

Johnson, Chick (Delmar) Sault Ste. Ma-
rie, Mich., cl
Keeler, Ford (Melody Mill) Wichita Falls,
Texas, nc

Kennedy, Ken (Sundown) Phoenix, nc
Lamare, Nappy (Hangover) San Francis-
co, nc

Lane, Johnny (1111 Club) Chicago, cl
Lane, Ralph (Pierre) NYC, h
Larson, Skip (Aloha) Santa Cruz, Calif.,
nc

Latinaires (Mocambo) Hwd., nc
Laylan, Rollo (Poinciana) Miami, h
Lewis, George (El Morocco) New Orleans,
nc

Manhattan Trio (Club 13) Philadelphia, nc
Marsala, Joe (Colonial) Toronto, 2/6-18,
nc

Marsala, Marty (Jazz Ltd.) Chicago, nc
McCarthy, Fran (Duncan's) Ft. Walton,
Fla., r

McCauley Trio, Pat (Carnival) Pittsburgh,
nc
McFarland, Jimmy (Colonial) Toronto,
1/15-2/4, nc

Meadowlarks (Wisconsin) Milwaukee, h
Melis, Jose (Book-Cadillac) Detroit, h
Melo-Jesters (Triangle) Richmond Hill,
L.I., N.Y., cl

Miles, Wilma (Green Frog) Lake Charles,
La., r
Miller, Max (Vic's) Aurora, Ill., cl
Mills Bros. (Thunderbird) Las Vegas, h
Moffitt, Duke (Beverly Hills) Newport, Ky.,
Out 1/1, nc

Mole, Miff (Bee Hive) Chicago, nc
Musso, Vido (Orchid) L.A., nc

Nichols, Red (Sardi's) L.A., nc
Norvo, Red (Encore) L.A., In 12/27, nc
Nov-Elites (Alexandria) Newport, Ky., nc

O'Brien & Evans (Green Tree) Washing-
ton, Pa., cl

Oliver, Eddie (Mocambo) Hwd., nc
Ory, Kid (Beverly Cavern) L.A., nc
Osburn, Ossie (Gramercy) Chicago, h

Paisley's Vocals, Eddie (Emerald Isle)
Miami Beach, b
Palmer, Jack (Iceland) NYC, r

Paris Trio, Norman (Ruban Bleu) NYC,
nc
Parks Trio, Tommy (Cable Car Village)
San Francisco, Out 1/17, nc

Parish Trio, Ben (Riviera) NYC, cl
Perkins, Bob (125 Club) Chicago, cl
Perry, Ron (St. Paul) St. Paul, h
Perry Trio, Frank (Edison) Toronto, h
Phillips, Phil (Blue Note) Chicago, 1/8-
18, nc

Pollack, Ben (Bayou) Hwd., nc
Poniera Trio, Jose (Congress) St. Louis,
h
Powell Trio, Emil (New Empire) Yonkers,
N.Y., nc

Prima, Leon (Prima's) New Orleans, nc
Ré, Payson (Stork) NYC, nc
Rocco Trio, Buddy (DeWitt Clinton) Al-
bany, N.Y., h

Ronald Brothers Trio (Grange) Hamilton,
Ontario, h
Rogers, Ralph (Ambassador) Chicago, b

Sandler, Harold (Rita-Carlton) NYC, b
Schenk, Frankie (Iroquois) Louisville, Ky.,
Out 1/1
Scooby, Bob (Greenwich Village) Pale
Alto, Calif., nc

Shaw, Milt (St. Regis) NYC, h
Shearing, George (Town Casino) Buffalo,
1/8-14, nc; (Birdland) NYC, 1/25-2/7,
nc

Sheddy, Jack (816 Club) Oakland, Calif.,
nc
Shay Trio, Alex (Normandy) Mishawaka,
Ind., Out 1/1, nc

Singlet, Zetty (Club 47) L.A., nc
Skylighters (New Palm Garden) Still Val-
ley, N.J., nc
Smock, Ginger (Lyman's) L.A., nc

Sparr, Paul (Drake) Chicago, h
Sterner, George (Congress) Chicago, Out
1/4, h; (Mayflower) Akron, In 1/5, h
Stone, Kirby (Clover) Miami, In 3/15, nc
Sundy, Will (Beck's) Hagerstown, Md., r

Venuti, Joe (Zebra) L.A., nc
Vera, Joe (Bellevue) Kansas City, h
Vincent Trio, Bob (Annexa) Mason City,
Ia., Out 1/14

Vonne Vere Trio (Oliver) South Bend,
Ind., h
Wagner, Matt (Casino Moderne) Chicago,
h

Walsh, Gene (Sarnes) L.A., nc
Walters, Teddy (Big Bill's) Philadelphia,
nc
Waples, Buddy (Herring) Amarillo, Texas,
h

Warner, Don (Village Barn) NYC, nc
Warren, Chet (Club 802) Brooklyn, N.Y.,
nc
Warren, Ernie (Little Club) NYC, nc

Weavers (Ciro's) Hwd., 2/1-28, nc
Williams, Clarence (Village Vanguard)
NYC, nc
Wink Trio, Bill (Nocturne) NYC, nc

Wood Trio, Mary (Music Box) Palm
Beach, Fla., Out 5/31, nc
Yared Trio, Sol (Three Deuces) NYC, nc

York, Frank (Sherman) Chicago, h
Young, Lee (Oasis) Hwd., nc
Young, Lester (Birdland) NYC, 1/4-24,
nc

Singles

Adams, Lane (Hollywood Beach) Holly-
wood, Fla., h
Armstrong, Lil (Nob Hill) Chicago, cl

Austin, Gene (Monteleone) New Orleans,
h
Borge, Victor (Plaza) NYC, h

Brown, Louise (Airliner) Chicago, nc
Carlisle, Una Mae (Sutton) NYC, h
Collins, Jack (Danny's) Cincinnati, cl

Contino, Dick (Ciro's) Hwd., Out 2/2, nc
Cornell, Don (Ambassador) L.A., In 1/31,
nc

Dorothy Ann (L'Aiglon) NYC, r
Duncan, Hank (Nick's) NYC, nc
Eckstine, Bill (Desert Inn) Las Vegas,
1/9-22, h; (Mocambo) Hwd., In 1/30, nc

Edwards, Harry (Leo's) Chicago, cl
Fitzgerald, Ella (Birdland) NYC, Out 1/4,
nc

Frye, Don (Jimmy Ryan's) NYC, nc
Hahn, Bobby (Beverly) Chicago, cl
Haines, Connie (Palmer House) Chicago,
h

Hamilton, Sam (Byline) NYC, nc
Handy, W. C. (Diamond Horseshoe) NYC,
nc

Harris, Betty (Copacabana) NYC, nc
Hunter, Lorraine (New Apex) Chicago, nc
Jackson, Cliff (Cafe Society) NYC, nc

Kirk, Lisa (Waldorf-Astoria) NYC, h
Lee, Julia (Cuban Room) Kansas City, nc
Lynne, Frances (Lido) San Francisco, nc

Marsh, Barbara (Oasis) Shelby, Mont., nc
McGhee, Howard (Christy's) Framingham,
Mass., 1/29-2/4, nc

McKnight, Pearl (Preview) Chicago, cl
Mercer, Mabel (Byline) NYC, nc
Miles, Denny (Merry Land) Washington,
D.C., nc

Mooney, Joe (Sherbrooke) Little Ferry,
N.J., rh
Oakes, Hank (Minnet) Chicago, cl

O'Day, Anita (Flame) Detroit, Out 1/11,
nc
Page, Patti (Chicago) Chicago, 1/12-25, t
Peterson, Oscar (Blue Note) Chicago, 1/8-
18, nc

Pisaf, Edith (Versailles) NYC, nc
Rocco, Maurice (Celebrity) Miami Beach,
In 1/12, nc
Rose, Bert (Al Nemet's) Chicago, cl

Shields, Lucille (Colony) Palm Beach, Fla.,
h
Smith, Jack (Capitol) NYC, In 1/18, t
Sutton, Ralph (Condon's) NYC, nc

Thompson, Ken (Di Napoli's) Waterbury,
Conn., nc

Thompson, Tommy (Carlton) Rochester,
Minn., h

Tucker, Sophie (Shamrock) Houston, h

Vaughan, Sarah (Blue Note) Chicago,
1/19-2/1, nc

Walter, Cy (Drake) NYC, nc

Washington, Dinah (Birdland) NYC,
1/11-24, nc

Welschacker, Charles F. (Frank's) Newark,
N.J., cl

Whiting, Margaret (Capitol) NYC, In
1/18, t

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SWINGIN' THE GOLDEN GATE

Why Don't Sidemen Have Pride In Bands Anymore?

By RALPH J. GLEASON

San Francisco—Now that we've got the nice clean slate of 1951 ahead of us, there's a couple of things that we ran into recently that look like they might bear repeating. On a KRE broadcast of the full Columbia LP discs of the famous 1938

Benny Goodman Carnegie hall concert, Jess Stacy was interviewed between numbers. Aside from bringing back many nostalgic memories and providing a very interesting couple of hours listening, Jess said something we think is very important.

Speaking of why the Goodman band was such a terrific thing for the audience and the musicians, Jess remarked that "all the men were proud to be in the band." Dig that proud. Whether it's the fault of the music, the leaders, or the sidemen, it's sure been a long, long time since we've had a band that the sidemen were proud to be on, and not just working a job or hoping somebody would discover them and back them in a band of their own.

The Big Ones, Too

It's not just the run of the mill bands, either. With the possible exception of the Kenton bands, to give Stan his due, in what recent band have the men been proud? We unfortunately can remember sidemen in the best of the bands of the last three years putting the band, leader, the audience, or all of them down, and acting like the world should be honored that he condescended to blow a note.

The band might be blowing a storm, but it was hip to play it cool. It looks like all the coolness in the world can't replace that old debbil enthusiasm. What's the good of getting so hip your only kicks are talking to yourself?

Second Point

And that brings up the second point. "When is something gonna happen?" That's a familiar one, too. Driving through Berkeley's 100-foot night life district recently, we heard the following conversation between the two sharpest cats on the street:

"What's happenin', man?" "Nothin's happenin'." "Well, MAKE it happen!" And on that positive, clearly optimistic note, bangs a lot of the future of music. The fact is, nothing is ever going to happen unless you make it happen. Corny? Square? Maybe, if you're that far out. But how can the truth really be corny?

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BAY AREA FOG: Billy Eckstine was doing smash biz at the Fairmont's Venetian room in November when his stomach acted up and necessitated hospitalization. Weekend of the Cal-Stanford big game was one of the biggest in the room's history. B. was in a San Francisco hospital for a couple of days for observation, but got back in time to appear for the final weekend. All in all he only missed three nights.

Harry Has Woes

Harry James also had a rough time in the Bay area. Not personally, but his band did. Following a successful set of one-niters on both sides of the Bay, the James boys started for L. A. via bus but cracked up on the highway below Oakland. No serious injuries but a lot of shaken sidemen. James, who planned back, missed the crash.

Looks like there may be a flush of new clubs in Frisco next spring. One potential operator is looking at two large layouts for a spring opening. Norman Granz and Flip Phillips have seriously discussed opening a club next year here, and the latest rumor is that Les Koenig, third man of the Firehouse Five Plus Two, is considering a local North Beach spot.

Just to confuse the scorekeeper even further, Vince Catolica was replaced on clarinet in the Burt Bales combo at Vic & Roxie's by Hots O'Casey, Pancho Frisco him-

Sis Sits In On June's Triumph



New York—Family and friends, and a lot of others, too, showed up at June Hutton's opening at the Copacabana here. Probably the top date June has had thus far in her career as a single, it was important enough to bring sister Ina Ray Hutton and Ina's husband Randy Brooks flying in from the west coast. In the photo above are, from the left, Axel Stordahl, June, Randy, and Ina Ray.

self. Burt finally caught up to Hots, who had been on the road Dancin' with Anson for some time. And Bill Dart cut out from Lu Watters again to take over the tubs for Burt. Just where this leaves Lu is something of a mystery.

Owner Trouble

The Jack Sheedy band ran into owner trouble at the 316 club in Oakland. Another of those "come in for a long time" deals with a fast notice from club op Peluso, who then decided he wanted a "name." The latter turned out to be Norvell Knight, onetime Palace Hotel maestro... Alvino Rey, now set with a succulent local TV show, is back at the Lake Merritt... Arthur Lee Simpkins really slayed everybody at the Blue Angel, and impersonator Arthur Blake has continued to do well at Ciro's.

Frances Lynne at the Lido... Anita O'Day did very good business at the Black Hawk in December, accompanied by the Vernon

Alley quartet... 3 Loose Nuts and a Bolt moved over to the Say When, replacing a comedy act. Connie Jordan and the 4 Knights of Rhythm stayed on.

Al Simmons trio at the Harlem Club in Port Chicago... Understand there's another effort being

Mary Mayo To Sing New Work At Concert

New York—Mary Mayo, new Capitol records pop star, will pull a switch Sunday afternoon, Jan. 17, when she appears as vocal soloist in a concert at Carl Fischer hall.

Miss Mayo was selected by Henry Brant, composer and conductor, to introduce his unusual work, *Ballad of Consequences*.

made to get the Reluctant Dragon of the Piano, Paul Lingie, to record. Ling, who goes all the way back to the days before the "good old days," says he's "not ready yet"... Don Barksdale, who doubles from his basketball playing to platter spinning on KROW, just back from a jaunt to Manila full of praise for local cats on the islands.

More Deeja's

Couple of years back, the large colored population of the Bay area got almost no attention on the air. Then came John Sharpe Williams and George Oxford on KWBR, Vernon Alley on KROW, and now there's also Fatso Berry on KSAN, Joe Adams, KWBR, and a Valjejo cat, Ollie Freeman, all pitchin' the blues at the listeners.

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(Jumped from Page 3)
ception of popular music. He took the band out of the pit and made it an attraction. Previously it had been just a backdrop for entertainment.

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cess. He just believed in playing the best popular song in the best way his arrangers and soloists could devise. It just turned out to be some guys trying to play something really well, and that's what the public accepted with tremendous enthusiasm.

Yes, Benny showed the world how the jazz clarinet should be played, and he also solved the problem of finding success as a band leader without compromising his own musicianship.

What a score for any musician to leave in the books!

Count Basie

Benny is one of the greatest influences jazz ever had. And one of the reasons swing has stayed with us as long as it has.

A wonderful man to work with,

a great musician, a master of tempos, and a splendid band leader, I'll always be indebted to Benny for what he did for me personally and for what he did for jazz.

Buddy DeFranco

It goes without saying that Benny was my idol, and perhaps every young clarinet player's idol for the last 15 years. Anyone who's had to contend with the instrument knows that his playing always has been, and still is, impeccable. I feel Benny was the first to overcome the many failings of the horn.

Benny has no doubt made as great a contribution to jazz as any musician. He will always remain one of the greats.

Buddy Rich

I think Benny Goodman's bands had as much taste and swing and as happy a sound as any that ever played. It was a sheer thrill to hear them.

And I also think that Benny is the greatest jazz artist we've ever had. He is a composite of all the greats.

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Salute To Benny Goodman

January 12, 1951

DOWN BEAT

Benny's 'Bouquet' Ninth In The 'Beat's' Series



Chicago—More photos from Benny Goodman's scrapbook, recording some memorable moments and faces associated with the clarinetist. The happy group in the top left picture was being interviewed on an Art Ford disc jockey show over New York's WNEW. Ford's out of view, but those seen are Cab Calloway, Mrs. Goodman, Manie Sacks, John Hammond, and Benny. Goodman's wife is, of course, the former Alice Hammond, John's sister. Top center, of Eleanor Roosevelt and Goodman, was taken at the 1941 President's Birthday Ball in Washington. When the photo at top right was made, Peggy Lee had just cut *Why Don't You Do Right?*, the record with Benny's band that brought the North Dakota singer to prominence. Center left shows Mrs. Goodman, Benny, and pianist Teddy Wilson at Cafe Society Uptown. Wilson was working with his own band at the spot and the Goodmans came around to deliver birthday greetings. Benny's band was then at the Hotel New Yorker. To the right in the center is one of the inevitable switch gag routines, with Harry James player leader, BG at the drums, and Gene Krupa tooting a jazzy clarinet. The bottom photo, taken at a benefit played in Chicago in about 1937 shows, from left to right at the table, singer Helen Ward, Goodman, writer Helen Oakley, Ben Pollack, and two cats we can't remember. Standing, in the same order, are Chu Berry, Buster Bailey, Dave Rose (in background), unidentified, Fletcher Henderson, two unidentified men, Glenn Burrs, unidentified, and Carl Cons. Burrs and Cons were co-owners of *Down Beat* at the time.

Tex Loses Miller Name
(See Page 1)
★ ★ ★

AFM Stuns Chicago Clubs
(See Page 6)
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DeFranco Organizes Dance Band
(See Page 6)
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On The Cover Benny Goodman



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owners of *Down Beat* at the time.

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Canada 1944